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PORTRAIT PAINTING IN ENGLAND, WITH THE COMPARATIVE MERITS OF VANDYKE, REYNOLDS, AND LAWRENCE.

PART 3.

If the Arts were at the lowest ebb when Reynolds made his appearance, it was otherwise with the commencement of Sir Thomas Lawrence's career. Sir Joshua, by a long continued exhibition of excellent works, had not only created many powerful rivals, but had led the public into a situation not to be easily satisfied with mediocre talent. Peculiar circumstances, however, combined to bring Lawrence favourably forward, before he was of an age to comprehend the difficulties he had to contend with: possessed of a handsome person, and a dulcet delivery of speech, he was brought into company by his parents as a reciter of English poetry, and strongly gifted by nature with a genius for drawing, combined the more lucrative practice of drawing the portraits of his audience; from a commencement of small likenesses in crayons he gradually enlarged his works to the size of life, and substituted oil and canvass for coloured chalks and paper. When we reflect upon the gradual development of the talents of most artists under the theoretic guidance of a master, we cannot look upon those early pictures without a degree of wonder, as they possess many of the higher qualities of the Art, an exquisite taste, and a boldness of handling, which sets criticism at defiance. Had the demands upon him by his family been less, and his study been greater, we might have had no cause to regret the want of a regular education in the expanding of his powers; but urged on by the incitements to dispatch, he engendered many vices which clung to his works through his whole brilliant career, and operated as drawbacks to a more lasting, and less meretricious style; and, though latterly he applied the most intense study to his pictures, they are still deficient in those qualities which the works of Vandyke and Reynolds possess. In drawing a comparison between these three artists, it is to be borne in mind, that Vandyke received his instruction in the school of the greatest master of the mechanical part of the art that perhaps ever existed, and painted at a time when the dress and fashion were peculiarly adapted for the picturesque representation of his figures, and must have in many instances engendered ideas conducive to the excellence of his works; compared with such transcendent advantages, the education of Reynolds was a blank. At seventeen he was placed with Hudson, a man who knew little and taught less; and at twenty years of age

commenced a painter of portraits, with merely a knowledge of mixing the colours. Farrington, the Royal Academician, in his memoirs of Reynolds, says, "he had real cause to lament the want of a better education in his profession. The basis of all superior art is ability in drawing the human figure, and knowledge of its anatomy. The valuable days of his youth, the season when it is best, if not alone, acquired, passed without his obtaining this, the most essential part of youthful study. The want of this acquirement he felt throughout his life; for owing to this neglect, he never had professional strength to attempt to execute works which required great power of the hand over the form, without his exposing his deficiency." This inability to draw used to be the basis of an anecdote of another Academician, Mr. Fuseli, who used to relate, "that Reynolds would cover the canvass with a number of chalk lines, good, bad, and indifferent, and afterwards obliterate all but the right ones; which his eye, having the power of measuring quantities and proportions, enabled him to do." How a work is produced is of little moment, if it is well done when completed. On comparing his heads with those of Vandyke and Lawrence, the process is evidently different; for whereas these two artists drew in the features and minute parts, Reynolds leaves them pronounced, by his shaping them out with the large masses of lighter colour; there being no outline in nature but what is produced by a variety of tints coming in contact; Reynolds knew this, and practised it, to the utter discomfiture of other men besides Joseph Farrington. He even, in his second discourse, mentions expressly the advantage of the brush over the port-crayon. Without reference to the hints he received by the contemplation of the works of Gandy, of Exeter, who is said to have painted in the manner of Rembrandt, we can easily perceive that he depended mainly upon the brush for the commencement of his heads; and like Vandyke, the operation of the chalk was confined to a few strokes. With Lawrence it was otherwise; having commenced his career with crayon-drawing of a small size, he became dexterous in this mode of portraiture; and when he afterwards took to oil painting, his eye still retained the influence of early habits,—and even in his last works the first sitting used to be a careful drawing with chalk upon a canvass of a dull tint, so as to receive a few touches of white. It used to be also his custom, to make small drawings in black and red chalks of the heads of his friends or sitters, or indeed of any character which took his fancy; which, though it rendered him an elegant and correct draughtsman, neverthe-

less had a baneful influence upon his pictures, which was very perceivable in the exhibition of his works at the British Gallery; they not only looked like drawings in oil colour, but there was a littleness and prettiness in their appearance, as if the objects had been drawn from a diminishing mirror. While the exhibition of the works of Reynolds was one of the most magnificent, and overpowering displays of the art ever brought together, and exemplified the complete triumph of breadth, and a subdued tone of colour, over every other mode of addressing the eye; nor was the substance and juicy vehicle with which they were painted, less conducive to the gratification of the cultivated taste. We must not, however, allow ourselves to be led away by the recollection of the effect produced by the works of Sir John; but return to a more critical examination of those qualities on which such superiority is based. Those who have carefully examined the works of the great masters, which were either painted to be viewed at a little distance, or to be placed in buildings of large dimensions, perceive a corresponding character not only in the outline, but in the masses of light and dark, and colour; the limbs are large, and boldly stretch out from the trunk; the fingers of the hands are well separated and strongly marked; the features big, and well blocked out by broad shadows; in short, the inferior portions and secondary parts, of great dimensions compared with the principal. These are the characteristic marks of the giants of painting; while the works of common men are destitute of those excellencies. A work by an inferior artist, though the forms may be large they are heavy, from their being feeble, and trifling in the extension of their component parts; they are also of no effect from the absence of deep indentations in the principal portions. In applying these ennobling properties and peculiarities of the grand style to the purposes of portrait painting, we perceive the great character is largeness: instead of pronouncing the smaller parts, the outer boundary lines are to be defined; in place of retaining the peculiarities of the pupil of the eye, for example, the bulk of the whole eye is to be given, and also the outer orbit by the extension of shadow, and even that, is to be carried out by means of its forming part of a composition, depending upon the adjoining arrangements of the hair for extension, and completion. Reynolds seems at all times to have been fully sensible of the importance of carrying those ennobling properties into his portraits. Speaking of the excellencies of Titian in his Eleventh Discourse, he says, "The excellence of portrait painting, and we

may add, even the likeness, the character, and countenance, depend more upon the general effect produced by the painter, than on the exact expression of the peculiarities or minute discrimination of the parts. The chief attention of the artist is, therefore, employed in planting the features in their proper places, which so much contributes to giving the effect and true impression of the whole." In another discourse he speaks with more caution, but still with the conviction that portraiture can only be dignified by infusing into it properties borrowed from the great style.

In following up these remarks so as to make them more definite, when applied to the practice of the three artists under consideration, let a plaster cast of a head be held at a little distance, with the light falling full upon it, the consequence will be that the features will appear faint and indistinct; but let it be turned so as to receive a breadth of shade, each feature will then receive its proper projection and consequence, and the whole mask will become bold and distinct; hence we perceive the influence of shadow in giving a work firmness, also in dignifying it by imparting largeness; independent, however, of this property of shadow, we find that in nature the features possess a consequence and distinctness from their local colour, such as the darkness of the eyebrows or eyes, and the redness of the lips. Now, it is in uniting these two separate properties, so as to make them both conduce to one grand unity, that the artist shows his skill. If the local colour is forced too much, it looks unnatural and mean, such as we see the representations in wax-works; and if shadow carried to the other extreme, as we see it often in Carravaggio, Lanfranco, and in the works of the late Mr. Opie, it looks coarse and equally unnatural. In Vandyke's finest works, we find the union of these two properties in perfection, and hence we agree with Reynolds, who pronounces him, all things considered, as the greatest of portrait painters. Sir Joshua, in the treatment of his heads, depends more upon the effect of the chiaroscuro for the result, blending the soft pearly shadows of Correggio with the transparent tones of Rembrandt, mixed with the sharp, and decided forms of Titian. Sir Thomas Lawrence, on the contrary, seems to have depended more upon the resemblance, and local colour of the individual parts for his likenesses; hence, though they are more life-like and intense, the features look mean and little; for the sake of preserving a breadth of light in the whole mask the darks of the eyes, and hair look blacker than in nature, and the lips, especially of his women, look redder than life; and though a full red lip is the sign of health and beauty, and though great intenseness and individuality of character resides in the eye, yet we perceive when these are overdone, the dignity of the art seems sacrificed to inferior sensations. The women of Vandyke look often stiff and formal, and less inviting than those of Reynolds: Sir Joshua's, though full of graceful beauty, yet possess a look of chaste dignity; while those of Lawrence, more beautiful than either, look more bewitching than modesty warrants. In writing, however, upon the personification of beauty, we must always bear in mind the influence of fashion upon the taste of the artist; and what is chaste in one reign, may be considered prude and pedantic in the next; in all these changes the portrait painter is entangled; and their works, especially those of the English artists, may be consulted with as much certainty as any other mercurial gauge. The virtue and good taste of Charles the First, had refined and sobered down to some fauthority, the vulgar coarseness of his father's court; and the pencil of Vandyke portrayed those ladies, whose voluptuous manners, as the wives of Cavaliers, were held in

check by the scrutinizing eyes of the Puritans. Hence, we often see a coldness and formality in his female portraits, which is still more observable in Dobson's, who painted inferior classes. At the Restoration the whole seemed changed, as if by enchantment: "Art (Cunningham observes in his 'Life of Lely,') was no longer grave and devout, as under the first Charles. Loose attire, and looser looks, were demanded now; no one was so ready to comply as Sir Peter Lely, and it must be confessed, that no other artist could have brought such skill and talent to the task." The sleepy eye, the long eye-lashes, the pouting lips, and voluptuous exposures of Lely and Kneller, owe their existence to the reign of Charles the Second, who was more fitted for the keeper of a Persian Harem than a British court. With the chaste Queen Charlotte came a different order of things, and the skill of Reynolds was required to give grace to the pomatumed pyramids of powdered hair, and that dignity which beauty acquires from appearing the preserver of its highest quality. Bacon says, "That is the best part of beauty which a picture cannot express; no, nor the first sight of the life." Sir Joshua seems to have laboured to represent this inward excellence; and we can fancy the grace and charms of his females will remain when their colour has fled. The early associations of Lawrence, combined to deprive his works of this inherent superiority; his women look too conscious of their attractions, and the feelings they inspire in the spectator are rarely of sufficient force to prevent him having an inclination to break the tenth commandment. Had Lawrence, like Reynolds, enjoyed the constant admonitions of a moralist such as Johnson, the superficial glazes engendered in youth, might have been eradicated, and we should have witnessed their effect in his pictures. Leaving, however, these digressions, we shall address ourselves more to the practical part of the subject; yet not before admonishing the young artist, that painting, like poetry, is enabled only by contributing to the purification of thought.

Reynolds seems always to have been of opinion that the likeness of a portrait consisted more in preserving the general effect of the countenance, than in the most minute finishing of the features, or any of the particular parts; in his last sittings this general effect was produced by glazing, and uniting in one tone all the breaks and interruptions of minute differences. Lawrence, on the contrary, laboured upon the drawing of each feature with the greatest finish and resemblance, imparting to the whole a refinement arising from his exquisite taste, still preserving great breadth, from the extreme delicacy with which the subordinate markings were defined, and the depth and sharpness of his extreme darks. In the one mode we have softness and breadth, from the features being defined by means of shadow alone; in the other case a littleness and anxiety about minute trifles. There is a manly character in the art which seems to disdain the curious intricacies of imperfect detail. While we are upon this point, we may notice more at large what we wish to express by the phrase of "mean termination to the features," mentioned in a former part of this essay. A little investigation will enable any one to perceive that nature is seldom perfect in her works, but like the blunt or obliterated cast from a mould, is often either indefinite, or blurred in some of the markings. The artist acquainted with her general conduct on which the beauty of form depends, assist her in completing what accident may have rendered defective, at the same time guarding against too much precision and sharpness, which renders the features equally mean and destitute of grandeur. When we reflect upon the varieties of character produced by the intermarriage of families, and the

change the countenance undergoes, revising the likeness of one branch and the other often through many generations, it will give some idea of the difficulty and danger of this department of the artist's labours in dignifying the portrait. Lawrence, though one whose blandishments of the pencil were only equalled by those of the tongue, never lost sight of these qualities; nevertheless, his portraits, compared with Vandyke and Reynolds, lack the noble dignity of man. In the National Gallery we have three heads, which in an eminent degree show the peculiarities of the three artists, viz. the Gevartius, Lord Heathfield, and Mr. Angerstein. The Gevartius possesses individuality without littleness; Heathfield possesses grandeur without individuality; and Angerstein possesses individuality without grandeur. Yet Lawrence, when roused, was not without the capability of portraying the stern dignity of man; witness his portrait of Lord Liverpool in the Waterloo Gallery at Windsor. Nor do his heads of the Pope, Castlereagh, and Humboldt, in the same room, give any one an idea that it would be an easy thing to paint as well. Sir Joshua himself could only succeed by substituting something else in lieu of what Lawrence has shown the ability to grapple with. While we are here, it may be worth observation to notice the difficulties Lawrence had to contend with. In passing through to the Gallery of Waterloo, we are ushered in previously to the Vandyke Gallery, where the costume and colour of the dresses do so much for the pictorial effect; whereas the coats and waistcoats of the present time are mean, from being familiar, and are scanty in the material, which prevents the artist giving them either the character of opulence, or the advantage of light and shade. Even in Sir Joshua's time everything was more ample, and afforded more scope for pictorial purposes. Nevertheless, it must be allowed, when Lawrence possessed advantages in dress equally with Vandyke, such as the robes of the Garter, they are managed with less modesty and dignity, but tossed about too much, like what is termed stage effect; hence, often look meretricious; his George the Fourth is a striking example of this vice.

This article has already extended the limits we proposed, otherwise it would not be foreign to the purpose to enter into an investigation of the different vehicles and modes of painting pursued by these artists, as we see many of the colours of Reynolds have fled; and the pictures of Lawrence, though recently done, are becoming every day more flat. The mechanical part of the Art may be treated of, perhaps, with more advantage, than when mixed up with theoretic discussion. In conclusion, we can only claim credit for having endeavoured to be guided solely by a love for truth in this enquiry, for it cannot be concealed, however melancholy and mortifying to reflect upon, that the Art, like our literature, is losing its fine, rich, and bold character, and becoming more insipid, as it becomes more precise. "Our ancestors (says Johnson) were studious to shorten their words, by throwing out of the vowels, and rejecting consonants likewise of a weaker sound, retaining the stronger, which seem the bones of words." In poetry and painting, we seem more anxious to leave out the bones. But though the Art has gradually declined since the bright era of Michael Angelo and Raffaele, there are geniuses which rise above the million with the luminous corrections of a rocket, leaving at their departure a thousand brilliant sparks, which gradually die out. Vandyke, Reynolds, and Lawrence, were all of this description: the feeblest and last spark of Vandyke was Hudson; the most brilliant of Reynolds were Owen and Jackson; those of Lawrence are still glimmering.



AN ARTIST'S INTERVIEW WITH NATURE.

TO THE EDITOR OF 'THE ART-UNION.'

SIR,—It is my lot to reside in a locality where Art is comparatively little known—where there are no collections rich in the immortal works of our mighty predecessors, to refresh one's ideas, and stimulate to generous emulation. The connoisseur may pass from Dan even unto Beer-sheba, and cry, lo! all is barren. And as the productions of Art are scarce, so is the feeling for it weak, while its admirers are few in number. To the benefit, therefore, which is derived from mutual interchange of opinions on this subject, I am almost an entire stranger. The introduction to the neighbourhood, of a picture (of any pretensions) is an event—the arrival of one of your numbers is an epoch which makes me look forward with impatience for the next; and sometimes deem the time intervening between its publication rather too long. Yet it is at times a theme of speculation to me, whether this be not, in one respect, an advantage, as I am thereby induced to have recourse, more assiduously than I otherwise might, to the grand fountain of all that is truly valuable or excellent in Art itself—I mean Nature. In the absence of any other topic, therefore, permit me to forward you a day's study from that inexhaustible source—which will afford matter for some disquisition, that I would fain hope may not prove unentertaining, nor yet altogether unprofitable, to your readers. The year has been, in general, unfavourable for out-door studying. It is seldom before the end of summer that Nature puts on an aspect very suitable to the artist for pictorial representation, however beautiful in reality the freshness of spring may appear to the eye, fatigued by the monotony of a long and dreary winter. But when the fields begin to "look white already to harvest"—when the surrounding vegetation assumes a deeper tone—when the overshadowing clouds produce rich and varied effects upon the landscape—increasing the depth of the foliage, while the gleams of sunshine, to which they allow passage, light up the corn-fields with a radiance that makes them appear like so many golden islets in an ocean of verdure; then is the time for him to sally forth, and win for himself, if he can, some of the beauties so

"Poured forth profuse on hill, and dale, and plain."

The past season, however, proved singularly unpropitious: wet and stormy weather prevailed, and damped (should I not rather say raised?) the hopes of the agriculturist, who, day after day, and week after week, saw dense clouds indulge their then ungenial stores upon the ripening produce of his lands; and when at length more seasonable weather arrived, the crops were secured with such expedition, that few opportunities were afforded for the exercise of the pencil—for the period was but short—the dripping weather soon returned, and continued more or less all through the summer, and commencement of autumn. I flattered myself that such a succession of moisture, having lent a fresh impulse to vegetation, would give place to a more genial atmosphere, that might in some measure afford compensation in the richness of the latter portion of the year. Herein also were my hopes doomed to disappointment—rain and storms, alternating with very brief intervals of sunshine, occupied the meteorologist's calendar for October; and when November (generally a favourite month with me) arrived, it did not falsify the gloomy character ascribed to it by a French author. For the first week or ten days a murky sky, attended with a cold easterly air, overspread the earth, and the remainder has been far from agreeable throughout. But the 27th was ushered in by a morning as delightful as could be desired. The night had been cold, and the surfaces of objects were covered with an incrustation of frost-work, that in the early light reflected tints brilliant as those in which Oriental poets love to array their gorgeous visions. I had some business to transact in the town adjoining my abode—to it, therefore, regretting the necessity I lay under, I directed my reluctant steps, intending, as soon as the same should be concluded, to avail myself of the rest of so fair a day. On my way thither, I stopped to gaze on a spot which, although I had seen it a thousand and a thousand times (no figure of speech this), I thought had never before

appeared under an aspect so enchanting. It was a narrow valley between two hills, or rather ridges, of but moderate elevation, on whose gentle declivity the hoar frost still lay, glittering in the sun; interspersed with trees usually to be found in such situations: poplars, shooting their dark spiry forms into the sky; alders, on whose boughs traces of their late-enduring foliage were still discernible; birch, with their shining silvery stems and ruddy branches, and an irregular row of pollard willows, condemned by Price, in his Essays, as unpicturesque; leading the eye delightfully from the foreground into the middle distance; their grey and occasionally decaying trunks taking almost every direction, and their slender twigs forming an agreeable ramification, to which a few lingering leaves yet adhered, seemingly awaiting the faintest breath of air to bring them to the ground, already strewn with their companions that had preceded them in decay; but it came not to disturb them, though ever and anon one and another, loosened by the previous night's frost, as it gave way before the increasing warmth, fell silently into a little stream, whose waves glanced between the tortuous roots, and gleamed and sparkled in the sunshine as if enjoying it, while along its margin ran the speckled wagtail, wading occasionally into the shallower portions in search of aquatic insects, or else pursued, with undulating flight, its winged prey, tempted from dark nook or secure cranny to sport in the reviving ray. Other living objects gave animation to the scene; a few cows wandered over the crisp surface of the grass; even the white ones, from their warm, creamy tint, coming out as delicious lights, while the darker told as so many spots of rich glowing colour; their breath repeating in the foreground the mist that still floated among the trees, and hung over the river, dimly perceptible in the distance. I gazed long with delight: it was a scene worthy the pencil of Dewint, or the pen of a Gilbert White; but as I am not the fortunate possessor of either, I will leave it, and proceed, as the journals say of the meeting of parliament, "to the dispatch of business." This having concluded in less time than I had anticipated, and being near the river, I strolled down to its banks to reconnoitre, and see if there was anything that might afford a subject for the pencil. Here a new gratification awaited me—numerous vessels were in sight; some by the quays unloading, or receiving their cargoes; others, at intervals, along the channel, which, as the tide was out, displayed its meandering course between banks of mud and ooze on either side. Shade of Uvedale Price! Can it be that "the muddy shores of a tide-river at low water" are capable of affording any pleasure to the refined eye of taste? Even so! most fastidious Sir; in spite of your anathema, which I scarcely think you would have penned had you seen my river, at least under the influence I saw it then, and have often seen it. But, in sooth, it does not depend so much on the objects themselves as on the mind, perhaps the mood, of the spectator who views them, whether the sensations they convey are pleasurable, or the reverse—

"Alas! 'tis not in them, but in thy power,
To double even the sweetness of a flower."

Much also depends on the atmospheric medium through which they are received by the eye. Any one at all observant of nature must have noticed how that most unpromising subject,—even a flat and barren heath, which under an ordinary effect of daylight is as monotonous and unpicturesque as can be conceived,—when towering clouds rise in massy volumes overhead, assumes a character almost approaching to sublimity, as their shadows sweep slowly and majestically across the plain, followed by long tracks of light, which in turn give place to succeeding lines of gloom, as the forms that create them obey the impulse of the moving power. So, although to the enthusiast of lake and mountain, our mud-banked river be an object of abhorrence, yet to me it was far otherwise. I followed its course for some distance in admiration of the various beauties it presented;—the channel, with its gracefully-winding curves, occasionally expanding into a tranquil pool, lucid as a mirror, and then shooting away in a more direct line, until concealed by a turn in the banks; the varied groups formed by different craft, as with the receding tide they settle down on the

ooze, awaiting its return—the sails of some exposed to the sun, greatly contributing to the effect; others raising aloft their taper masts, their spars and rigging forming an elegant tracery against the sky;—sometimes enlivened by a passing boat, with its picturesque figures, or here and there wreaths of smoke curling lazily upwards from brick or lime kilns, to mingle with the pearly haze that blended the whole into delicious harmony, subduing the harshness which a frequent recurrence of formal lines is apt to create, and melting gradually into the horizon, until the eye could scarcely discern water from air—save where some dipping oar caused a slight ripple that revealed the difference for a moment. There was ample matter both for contemplation and study; and of several of the combinations that presented themselves I made outline sketches, having only a pocket-book and pencil with me. But in the face of such exquisite aerial colouring as prevailed, this was but poor sport, so I hastened home for that which ought to be an artists inseparable companion—the water-colour box. Into any account of my proceedings with its assistance it is not, however, my intention to enter, not conceiving that the same would prove of any interest to your readers; suffice it to say, that I became more thoroughly convinced of the advantage to be derived from its use, as the most perfect means for studying nature. Her great, perhaps her most enchanting, charm is that purity of medium through the agency of which her impressions are conveyed to our senses; and it is the corresponding quality of water-colours—the near approach they make to this indetectability (if I may be allowed to coin a term) of her mechanism, that renders this mode of representation so generally captivating. And, in my opinion, the more in this respect that a painting in oil resembles one in water-colours, the more faithful in general will its imitation of nature be found to be.

The Flemish school abounds with examples of this kind, as the works of Cuyp, the Vanderveldes, and especially of Teniers, sufficiently manifest; but none, perhaps, in a more remarkable degree than the magnificent Hobbema, in Sir Robert Peel's collection, "Entry to a Dutch Village." What an exquisite sky! rivaling its prototype in silvery truth and beauty; no traces of French-polish-like copal—no slimy streaks of meagles or gumtion,—all is untainted and ethereal, while the rest of the work is in full accordance with its heavenly canopy. This I must consider one of the very first works of its class. It is not of the thousand and one pieces of mere topography we are perpetually called upon to admire (or not), of which the subjects are interesting either in themselves, or from their connexion with history or poetry. In itself it is possessed of no peculiar interest. Poetry has not thrown the witchery of her magic around it, nor do any historical associations invest it with their never-fading radiance! An "Entry to a Dutch Village." This is all we are told, and more we do not desire to know; but genius has placed his seal upon the work; it is one of those productions which, once seen, are never forgotten; and although the original—as then existing—may have passed away from the face of the earth for ever; yet the glorious transcript still survives—and long may it survive!—to command the most enthusiastic admiration.

This charm is often lost sight of by the Italian painters; notwithstanding the vaunted purity of their country's atmosphere, seldom have they succeeded in transferring it to canvass, nor of this indeed do they in general seem to have been desirous. Their aim was rather to embody their own grand and sublime conceptions than to be copiers, though even of nature. But our National Gallery possesses one treasure, invaluable in this respect: I allude to the St. Ursula, by Claude, for both he and the Poussins, although not natives, must be ranked in this school. I have gazed on this picture for hours in the afternoon, as it hung near a window in the old domicile in Pall Mall, till I have forgotten I was inhaling the smoky and contaminated atmosphere of town, and have almost fancied I could feel the freshness of the sea breeze on my cheek. I refer to these two examples more particularly, not only as the most perfect, each in its way, with which I am acquainted, but because they are at hand to illustrate and verify my position. But to return. To this—(for though we have many men of high and unquestioned merit in this line—and although some critics have advanced

their superiority over their brethren of the oil-palette—I am not prepared to grant the correctness of their assertion—to this I am inclined to attribute the principal attraction which an exhibition composed of water-colour drawings (or paintings if you will) possesses. What works, allow me to ask, executed in this material, may vie with Turner's glorious imaginings on canvass? (unless, indeed, it may be his own.) Whose delineations of rustic, mill, or river scenery shall be put in competition with the vivid freshness of Constable's pictures—rough and rugged though they be? or with those of a similar class by old Crome, Lee, or Stark, or others who might be named? None; at least it has been my fortune to witness none; while there are many, that although composed and arranged with great skill, and coloured with perhaps sufficient truth, yet, in execution, in the mere manual portion of a picture, have no other excellence to recommend them. Of this stamp were the majority of Robson's works, which, in any other material, would have scarcely been tolerated by those who so warmly admired them. There are, moreover, comparatively few who can relish the sublimity of a *Salvator*, or the classic grandeur of a *Poussin*—while all can admire and appreciate the nature of *Dewint*—the elegance of *Cox*, or the aerial transparency of *Copley Fielding*—and evince the same by their repeated visits to the gallery in Pall-mall East. And, since we are on this topic, it may not be irrelevant if I here introduce a few observations suggested by the first article in your number for October, which I had originally purposed to have thrown together, and, with some addition thereto, made the subject matter of a separate paper. From that I learn (what, indeed, I had with regret observed symptoms of before I last left town), that the passion for using white is rapidly gaining ground among our professors of water-colour painting, for no other reason, that I can perceive, but the apparent facility it offers to execution, at the expense of what has hitherto rendered their works so fascinating. I am aware that I am running counter to a fast-prevailing opinion—that I may be deemed prejudiced by some, and censured by others as conceited and impractical; but as free discussion is the surest method of arriving at truth, I shall, partly from examples, and partly by reasoning, endeavour to elicit the same; and should either my reasoning, or the conclusions drawn therefrom, be proved inaccurate, I trust I have sufficient candour to acknowledge myself wrong.

Your readers are no doubt well acquainted with the beautiful representations of sunrise and sunset by Barrett, Fielding, and others; and, but a few seasons ago, any endeavour to produce similar effects by means of body-colours would have been utterly ridiculed. Yet—*proh facinus!*—such have I seen; yea, of a verity, Nature's most diaphanous and impalpable phenomena pretended in an opaque and palpable material—so far from even approximating to the original, as only serving to remind one of that ingenious wight, who, in the moving tragedy presented by Athenian mechanics before their "Illustrious Duke,"

"With lime and roughest representeth wall."

Again—Fielding's marine subjects are, I believe, universally admired for the truth with which he depicts the liquidity of water. Now, whatever facility the use of white may afford the daring emulator of the splash and dash of waves, yet it looks not like water, either salt or fresh; and, if like unto anything wet at all, it is to soapy suds, subjected to violent agitation by the vigorous arm of a laundress. "These," it may be objected by some who do not carry matters quite so far, "these are extreme cases. We do not employ white for either sky or water;—

"Let the galled jade wince—our withers are unwrung;" but surely opaque—terrestrial objects may derive advantage from its use. Look at yon old ruined tower; the effects of time on its rugged, weather-beaten surface will admit of their inequalities of texture being rendered by a substance bearing so near a resemblance thereto. Pick up that fallen fragment of stone—that lump of clay—and determine the proportion they possess of that transparency upon which you so vehemently insist. None, it will be readily admitted. Well then, if body-colours enable the artist to give the opacity of the

one, and the ruggedness of the other, why should he be denied their use?" I will tell you. When looking at these, or any similar substances, as component parts of a natural scene (out of doors), it is not the mere stone and mortar, earth and clay, we behold, but reflections from their surfaces, so modified, before they reach the eye, by refraction, and the medium through which they pass, that we do not perceive the objects themselves, but their image—their picture, as it were—in the air. If you will not believe me, I will refer to one whose authority will not be questioned. What says Shakspeare? He tells us that when the sun

"Plays the alchemist,

He turns, with splendour of his precious eye,
The meagre cloddy earth to glittering gold."

And we must reflect that the pictures of the artist are viewed by the secondary and inferior light of a room, from which the direct splendour of the "sun's precious eye" is generally, owing to glare and other causes, purposely excluded. And upon the eye of the spectator this circumstance, unconsciously perhaps, but with no less certainty, operates. And since with this drawback he must of necessity contend, it behoves him to avail himself of every resource that will enable his labours successfully to bear up against it; for it is not as in oil painting, where the vehicle remains an integral component of his work, and where a ground previously laid in solid colour receives additional lustre from glazing. But here the luminous quality of his paper comes in aid; and upon *this* must he mainly rely for giving such brilliancy to his tints as will ensure their adequate competition with those of their more powerful rivals.

Having now passed six or seven hours since breakfast, and beginning to feel the keen demands of appetite, I returned home to satisfy the cravings of the inner man with something more substantial; for, however agreeable to me air may be, either in nature or pictures, it makes but a poor dinner. "I live not on the camelion's dish, 'faith;" and, in the mean while, will leave your readers to ruminate on this somewhat lengthy, but I hope not tiresome, section of my epistle, and digest it as they best may; though it would not at all surprise me, if more than one among them, after its perusal, will but smile at my provincial ignorance; and, sallying forth to Messrs. Winsor and Newton, or whomsoever else they may favour with their patronage, lay in a fresh stock of that (to borrow an epithet or two from the renowned Mr. Alfred Mantalini), that "horrid-odious-demi'd" white.

"The rage of hunger being soon appeased."

I again issued forth to enjoy what might still remain of so lovely a day. But a change had come o'er the spirit of the scene. During my absence the mist had entirely cleared away; the tide had turned, and was now fast retreating; and although the air was still perfectly calm, by its motion imparted a new character to the scenery. For there is this difference in the very stillest weather: in its ascent it meets an opposing body of fresh water, which has in a great measure the effect of neutralising its apparent progress, so that it becomes almost imperceptible, save where a knot of tangled weeds, a piece of drift wood, or a few bubbles on its surface, serve to mark its increase; but when, having attained its maximum of altitude, it again seeks its ocean home, the united waters proceed with accelerated speed and visible motion, producing when (as now) the sun verges to the horizon, those beautiful iridescent hues, whose quick transitions Byron has so exquisitely painted in his "Childe Harold," when describing an evening on the Brenta. If his original was more lovely than what I then witnessed, it must have been "beyond—beyond." I did not attempt to sketch—I felt I could not; but I lingered in admiration till the last gleam of twilight disappeared, "and all was grey," and then wended my way home, thankful for the enjoyment the day had afforded, and grateful for the power of deriving such enjoyment, though from subjects so unpicturesque as old pollard willows, or even "the muddy shores of a tide-river at low water."

G.

THE MODERN ITALIAN SCHOOLS.

EXHIBITIONS AT BRESCIA, VERONA, VENICE, &c. &c.

In our last we spoke of the Exhibition at Milan. Brescia and Verona also, in some respects, belong to the Lombard School; but as many of the pictures exhibited there, are by the same artists whose works we have described at Milan, we shall merely name some of the most remarkable pictures, and such as are the productions of artists not before noticed. In the Exhibition at Brescia, we have in landscape four pictures by Giuseppe Canella, before mentioned as one of the most celebrated painters of landscape in Italy; "Evening, with Moonlight," "Sunrise on the Sea," and two others. "Repose after the Chase," the Marquis Massimo d'Azelio; distinguished by the same fine composition and general harmony of colouring which have so often pleased us on former occasions. "Orlando and Rodomonte," and "Swimming," very classical works, by Professor Bisi. "Port of Desenzano," and "View on the Lago di Garda," Giovanni Benica. "A Fair in a Storm," by Alaja: two works in an opposite style, being both romantic artists. Faustino Joli, a youth of twenty-five, become a painter rather by impulse, than deliberate choice, is chiefly devoted to the study of animals, of which he exhibits twelve small specimens: these he places in landscapes with suitable accessories, and we have much pleasure in seeing the talent with which this young artist expresses the characteristic physiognomy and the attitudes, both in rest and motion, of the animals, accompanied with vigour and truth of colouring. There is at times a want of correct drawing and a too harsh touch; these faults we trust he will correct. Would that he might one day emulate an artist, who has in this department created a style for himself, eminently beautiful: he is a true "Capo Scuola," an original genius—we need hardly say we allude to Edwin Landseer. Tomaso Castellani, ornamental painter, gives six pictures, four of them flower and fruit pieces, with taste and truth. Gabriele Nattini, whose "Scomburza" was so much admired at Milan, advances rapidly to fame; he here gives ten pictures: "The Parish Priest, Rossini, who receives desecrated Girls." The countenance of the saint has the beautiful expression of a pure and pious mind, a clarity that makes us love him. The rest of the picture is varied by the different faces of the girls, one evidently enters unwillingly; another looks from under her eyelids, with a glance that makes us sure it is well for us she is under the care of the saint. Rotondi gives, besides, "San Girolamo Emiliani receiving Yousia in the boys' hospital of Mercy," "San Rocco," two portraits, and two pictures of children, the latter are beautiful. Pietro Vergini has had great success in his endeavor to perfect himself in the art of painting on enamel, of which we have here some excellent specimens.

We now turn to Verona—Verona! where every stone is a piece of fine architecture, where the walls of every apartment glow with the tints of Paul Veronese and his followers. How hard in such a position for modern artists to draw attention to their works, under what disadvantages do they appear! Yet we have had much pleasure in viewing many of their works here exhibited; we can see that the classic soil they inhabit is not without its fruits even now. Especially "Alexander taming Bucephalus," the work of Spasini, in sculpture. In painting, "Hagar praying in the Desert," by Domenico Scattona, and many fine works by artists already named; and by Mancalonzi, Ferrari, Fuser, Belot, and Donatelli. Giovanni Bonomi, one of the many gentlemen who in Italy practice the fine arts, exhibited two beautiful drawings, pen and ink, and Indian ink, representing "the Ruins of Ephesus," and two highly finished pen and ink drawings of anatomical subjects. In most of the Italian exhibitions there are specimens of drawings highly finished in pen and ink; it is a severe test of correct drawing and a firm touch. Prizes are competed for in this style by pupils; one who gained the prize among the students under the celebrated Benvenuti, of Florence (Mr. Taragot, now in London), has produced a beautiful drawing and truly classical composition in this manner, called "Maternal Love." Before leaving Verona, we visited the studio of a young artist, called Antonio Olivieri, who has studied with much profit both at Venice and Milan. In one picture, called "The Cherished Youth," there is a fine expression in the young man's face, who relieves the old and sick, whose countenance and languid attitudes are well imagined. We also observed some good portraits, especially one of a lady leaning her arm on a table, with a rich cover. In this studio also we saw "The Studio of a Painter," a spirited work of another young artist, Giovanni Becchia.

We now proceed to Venice; but the number of works there exhibited is far too great to admit of our giving a detailed account of them. We shall name a few, and conclude this article with a short account of Lipperti, the celebrated professor of painting in the Imperial Academy of that city. Among young artists, we noticed the works of Vincenzo Giacomelli with much pleasure: his "Jane Gray," his indignant "Mariano Fierio," in the moment when he shows to the bystanders the paper which has inflicted the stain on his honor, "The Council of Ten," when they proclaim the justice of the sentence they have pronounced on the rebellious Doge—how much there is to admire in the composition of these works! Pietro Menogalli, another young artist of promising talents, exhibits "The blessed Ju-

Bonomi, 'the Signora of Monza,' and 'Cecilia Baone,' from the novel of that name, by Sacchi. This picture is purchased by his Imperial Majesty. Carrer's 'Charity' is much admired, and 'The Infant Christ,' by Astolfi Gaetano. The child is sitting among flowers, looking with a calm but thoughtful expression on the instruments of the Passion. By Domenico Fabris we have 'Saint Filomena,' and 'Saul listening to the music of David.' In regard to biblical subjects we consider that the difficulties they present are great, and not always sufficiently appreciated by those who attempt them. How few know the true character of the costume and accompaniments suited to such works! how still fewer comprehend, or can realise the beau ideal of Oriental beauty! How often do we see on a modern canvass a European Pharaoh; Judiths with the features and character of every nation, but not those of the daughters of Judah—in strange garments to be sure, but not in the garb of the children of Israel? How yet more difficult is it to give the combination of solemnity and simplicity proper to sacred subjects and to those early times! In the picture we are now considering there is much to admire, vigour of thought and colouring which, more than in the works of any other student, seems to be drawn from the study of the old masters of the Venetian School. The head of Saul is beautiful and proud, but yet there are on the noble countenance traces of the pangs of the man whom God has abandoned. The arm raised above the head does not, it seems to us, correspond to the meaning of the painter, nor expresses the feeling of Saul while listening to the melodies of David, that tranquillize the mind, agitated by horrid visions, recalling the thoughts of early and peaceful times. Among the most distinguished artists whose works are exhibited here, are Talmi, celebrated for invention; Salzet, rich and elegant in composition; the brothers, Schiavoni, their pencils full of the fire of the old Venetian School. HAVEZ, the real father of the modern school, that follows the painters of the middle ages. LIPPARI, the professor of painting in the Imperial Academy here, of whom, as peculiarly adorning the modern school of Venice, we shall here give a short account, and a sketch of some of his principal works.

Lippari was born at Bologna, in 1802, he left Bologna to study painting at Rome and Naples. At Rome he first drew attention by the copies he made of Sir Thomas Lawrence's portraits of Pius VII., and of Canova—works much admired in Italy. In 1822, he went to Venice, to study the treasures of art in that city, and sometimes also copying Rembrandt, or Velasquez, or Mireville, accompanied by constant study from life. The fruit of those labours soon appeared. 'The Erigone' was one of the first of his original works, and which he has known to the world. The joyful carelessness, that is the spirit of Bacchanalian subjects, is perhaps the cause why they had such a charm for the ancients, and for us, still in their works; and 'The Erigone' of Lippari is in harmony with this feeling. Erigone, our readers will remember, is the daughter of Icarus, beloved by Bacchus, who won her in the shape of a bunch of grapes. The lovely face of the sleeping Erigone expresses a troubled pleasure; the figure is beautifully designed, and the flesh, much of which is exposed, is charmingly coloured, at the same time, her violet drapery is so arranged that propriety is not offended; her hair is wreathed with ivy and white flowers; around are the oak, the elm, and the plantain, all sacred to Bacchus; the cymbal hangs on a tree, and near a brilliant bunch of red and white grapes is placed a cup of shining metal; the background is a clear sky. 'The Oath of the Horatii,' is another picture which drew the applause of all Italy, and established the reputation of Lippari. The painter has imagined that the father of the Horatii called his sons together, and made them take an oath to devote themselves for their country. The scene of the action is a magnificent atrium, from which is seen part of a fine building. In the midst is an altar, on which we perceive, by the ashes, a sacrifice has just been offered. The father, a noble figure, robed in white, holds with one hand that of his eldest son, whose superior stature and robust frame seem to announce he is the future victor; with the other he points to the statue of the wolf, with Romulus and Remus, and his magnanimous countenance expresses that the love of his country overcomes his fears for his children, while he exhorts them to action. The three sons stand listening to their father, the group forming a sort of half circle—their heads are helmeted, the rest of their armour lies at the foot of a column. The mother is kneeling in prayer, weeping, with a countenance—how full of grief! The yet more unhappy sister of the Horatii, stands beside her mother, her fair hair partly concealing her face, while her arms hang down with the hands joined, in all the abandonment of grief. Lippari has continued advancing in fame for many years; his most noted historical works are perhaps, 'Giovanni Bentivoglio in the studio of Francesco Francia,' and 'The Death of Camilla.' He is also greatly esteemed as a portrait painter, and has painted many distinguished persons; among these, his 'Portrait of Count L. Cicognara,' the celebrated author of the history of sculpture in Italy, excited such admiration, that he was required to paint three replicas of it. His peculiar qualities as a painter consist in the splendour and force of his colouring, and that by combining the study of the Flemish and Spanish schools with the Italian, he has at-

tained great vigour and freedom, combined with high finishing. The poetic taste that is seen in his composition is another merit he may justly lay claim to.

TRIESTE.—Our correspondent at Trieste is most eloquent in praise of an Italian child, whose performances are astonishing the southern world of art; and he has sent us a specimen, which certainly goes far towards bearing out his assertions; we translate a portion of his letter:—"There was recently issued by the house of Linassi and Co., an engraving on stone, of which the subject was a landfight (purely ideal), and which was inscribed as follows: 'First extemporaneous effort of Giuseppe Gatterl, who designed and engraved it in the presence of Doctor Gazzoletti, and the painter, G. Kandler.'" The print is an amazing production, but still more so is one executed by this baby-artist, for the English Consul-General, which represents the passage of the Beresina—of this, the boy had seen no painting, had read no description, but having the facts related to him, he seizes the moment when the bridge breaks, when carriages, horses, and riders, confused and mingled, fall headlong into the river with the broken beams of the bridge, and a picture all but reality is the result. The effect of it is absolutely astounding—and that without any reference to the peculiar condition of the artist, as an infant unacquainted with even the rudiments of Art. The first attempts of the little Giuseppe were discovered by his father, himself a painter of talent, about a year since: they are landscapes, and very surprising things they are. The boy had concealed these efforts very carefully, but having been taken to Venice by his father, and being there permitted to examine the treasures still enriching that Athens of the seas, he has since proceeded without restriction, and has amazed both myself and other artists by the wonderful rapidity of his progress. It would seem that certain drawings of Roman battles, by the painter Pinelli, were for a very short time in his possession: these he has studied and imitated, inasmuch that Pinelli may be said to have changed his manner, and the boy has leaped from the Bucolics to the *Æneid*—from quiet pastimes to feats of arms. The force and truth of his outlines, the correct proportion of the figures, the spirit of the attitudes, the eloquence of expression in the faces, the fidelity of the costume, the happy arrangement of all the accessories, the grace and beauty of the groups and episodes, and the wonderful harmony of the work as a whole are such, that we are compelled to acknowledge the justice of a remark made by many artists, that with respect to rules of art, there is little that their knowledge of these would enable them either to add or take away; while, in regard to invention, composition, and action, they would feel very diffident of attempting to do as much. The Abate Fall' Ongaro desired to prove whether or not the young Gatterl would succeed equally well in portraying the quieter details of every-day life, as in describing those stirring events presented to him by his vivid imagination; he requested him, therefore, to copy something from nature. This the child did, standing at his window; he sketched several groups of children playing, of women working and gossiping, of peasants and animals passing beneath—in short, of whatever presented itself, and this with a truth and felicity that compelled, from the surrounding artists, a declaration that each might be proud to produce the very worst of them.

[We have referred to a specimen forwarded to us by our correspondent; it is a sketch in pen and ink, amazingly spirited and accurate. As the production of a child of nine years old, it is absolutely wonderful; our correspondent states that it was drawn in his presence, in the course of about three minutes. We have left it at the office of the ART-UNION, where those whom the account may interest, can examine it.]

[We have frequently made reference to the invention of M. Leipmann; whose copies of paintings in oil, created so great a sensation in Germany and other parts of the continent. If our readers will refer to back numbers of our journal, they will find some information on the subject, and also a letter, claiming priority of invention on behalf of Mr. Eginton, an artist of Birmingham.]

In order that we might obtain the means of judging as to the merits of M. Leipmann's process, we have obtained one of his "painted prints" from Berlin; and the curious in such matters may examine it at our office, where we have placed it for that purpose. It seems to have been gone over by the brush; at least, we do not believe it is in the state in which it left the printing press; although the smallness of its cost (about 15s.) would compel us to suppose that much hand labour could not have been expended on it. We are bound to say that the friend who purchased it for us, took it from a number of others—of precisely similar character, merit, and value: and that it is not a copy chosen to effect an object. At first sight it is a startling production; but we desire that critics should see and judge for themselves. With that view we produced it.]

[We are compelled to postpone our remarks on the Exhibition of Works of Modern Artists just opened in Paris.]

CORRESPONDENCE.

WHAT IS GENIUS?

TO THE EDITOR OF 'THE ART-UNION.'

SIR,—I do not know the earthly quality which makes so strong an impression on the mind, and at the same time is so little understood, as that which presents itself under the name of Genius. The prevailing opinion is, I believe, that it is a kind of unacquired intuitive something, which at once surprises and delights, and requires little or no effort on the part of the possessors to lead folks "captive at their will;" while others are contented to think it is a gift bestowed upon a chosen few, which is denied to them, and never seem to admire it so much as when it breaks out in extravagant effects or irregular fancies. It would be presumptuous in me to attempt to decide upon a subject of such intricacy; yet enough (with deference) may be presented to show, that if it is not to be reduced to mathematical precision, it is the offspring of a comprehensive mind, which acting in union with certain physical properties, receives its character, and accomplishes its end by study and perseverance. As respects Art, it would make the division of labour to lie chiefly between the head and the eye, and the excellence to be expected from it, must depend upon the right organization of both, with a due regard to its being based on the understanding, making all the other properties connected with it, but mere auxiliaries for carrying the thing out. The finest conception imaginable, without these minor perceptions, would be but a fruitless indication of power; and the construction of the eye and the feeling of the hand, without this foundation, would produce nothing more than abstract art, in which we should only see enough to deplore the absence of that intelligence which it is designed to convey. Too many examples of pictorial failings in this indispensable instance, discover that it arises almost, if not altogether, from a dependence on the visual organ, to the neglect of those higher powers which constitute rather the soul, than the body of art. The superior exercise of the mind in historical painting must be conceded, and whatever difficulties may occur in the pursuit of it, becomes greatly a question of education, whether a too long and servile use of models has not prevented the student from accomplishing that which (had he been in the habit of taxing his imagination, and calling out from their concealment those images of the mind, which should ever be familiar to him) he might have subordinated to the acquired means of setting down. I wish to be understood, as so far from depreciating these ordinary helps—to insist on the necessity of a practical knowledge of drawing; the object being, like the facilities of speech, to give substance to thought; and would only guard against an undue and overstrained attention to such means as might defeat their end, and place the student in the destitute situation of some who have been known by overrelying to fill up a vacancy with the thoughts of others, till they have found no room for their own. The elements of Art once possessed—the chastest models will be used as mere references, and nature alone consulted as the test of truth. This would separate at once that illegitimate claim, denominated the self-taught Artist, which is often but a title of excuse for a candidate of an inferior order; or if otherwise, the probability is, that he receives an improper direction, and blundering upon the wrong road, by a mischievous perseverance the longer he travels the farther he is off. Portrait painting exhibits more of that mental dependence than any other walk of art, since the copy being presented before him, the necessity seems to cease for thinking much beyond it, and furnishes an illustration of that numerous class, who only prove the possibility of looking at a thing without seeing it; who give us at best a correct and well coloured map of the subject, and only show how often character is taken, or rather mistaken for expression; no wonder then that what is not felt by the artist is not perceived by the sitters, since it ordinarily happens, that if they are but indulged with well turned features and smooth complexions, they are quite satisfied to part both with their money and their intellect. Ideal painting with all its pretensions requires no greater power of observation, but a stronger reliance upon memory, and supposes a good capital in one accustomed to travel for himself, and who has been long out of leading-strings. After all, it is an art that has more of analogy than novelty in it, as we can imagine nothing in the heavens above that has not its likeness in the earth below, or the waters underneath it. Gods and goddesses must still resemble men and women. Flying horses and fiery chariots become more peculiar for their situations than their form, and all the paraphernalia of the new world of art will be sure at last to find their counterpart in the old; for nothing is admired that is not in some shape or other recognised, and nothing is recognised that is extraneous, or does not bear the impress of materiality. To believe there is not as much talent existing now, as in any former era, is to suppose that the brain has undergone a different organization, as though to answer the weakest of purposes; and whatever disparity would seem to exist, I repeat, must arise more from the direction given to the mind, than the constitution of the mind itself. It is to be feared still, that too much is the result of early impressions, as when the young student is taught to believe that what is placed before him is only to be imitated, and never

to be surpassed, it leaves him in far less danger of failure from conceit, than from that want of confidence, which Virgil so deprecates when he says, "He can conquer who believes he can." I have restrained my intention of dilating more upon each point of this comprehensive subject, under the impression that I have already intrenched too much upon the space allowed for other matter in your valuable paper, and beg to remain,
Yours, very respectfully, LIBRA.

THE WORK OF M. MERIMÉE. TO THE EDITOR OF 'THE ART-UNION.'

SIR,—I read, with no small interest, in 'Blackwood's Magazine,' for June or July last, a critique on the work of M. Merimée, evidently written by a person practically acquainted with the subject on which that work treats. The very curious information conveyed in this paper, seems to me, to be of such importance to Artists, that I have been surprised, that no notice should have been taken of it in your highly valuable periodical. I am sure, that all who feel a lively interest in whatever relates to this department of the Fine Arts, will be greatly obliged to you, to turn your attention early to the subject, as treated by the writer in 'Blackwood's Magazine,' and no one more so than

A SUBSCRIBER.

[Our correspondent should have recollected, that we some time ago ourselves gave a lengthened and elaborate criticism on the work of M. Merimée. It was from the pen of an experienced, as well as accomplished critic—fully conversant with the subject—and who is a practical chemist as well as an artist. His letter, however, gives us the opportunity of stating, that 'Blackwood's Magazine,' which still maintains its high position, and universally admitted character, at the head of British periodical literature—publishes nearly every month an article on some topic connected with the Fine Arts; it is almost needless to add, that they are of the highest character; eloquent in composition, abundant in knowledge, discriminating and just. The artist-reader who desires to profit while he is amused, will do well to peruse this magazine.]

THE OLD PAINTER.

[SUNG AT THE ETCHING CLUB.]

I'll sing you an old song that was made by an old pate,
Of a fine Old Sterling Painter, who painted for church
and state;

Who lived in an old simple way I fear is out of date,
And painted such fine old pictures as we have not seen
of late;

Like a fine Old Sterling Painter, who painted in
the good old time.

He had a good old room, all tapestried round with care,
With store of quaint old armour, and dresses rich and
rare;

He had a good old painting gown, rather the worse for
wear,
And a good old velvet skull-cap, to supply the want of
hair;

Like, &c.

He had some good old books, of which he made great
store,
Traditions of the early church, and legendary lore,
And poets of the olden time, o'er which he loved to
pore;

Moreover, he kept no servant, but always opened his
own door;

Like, &c.

He made all his good old brushes, and ground all his
good old paint,
Then zealously he sat him down, nor did his ardour
faint,

Until he represented bad some holy man or saint,
Who martyred was by Pagans vile, as Historic doth ac-
quaint;

Like, &c.

Although he loved all human kind, he had no worldly
art,
And in the busy scenes of life he bore but little part,
For two thoughts ever reigned supreme within his sim-
ple heart,

The first was ever for his God, the second for his art;

Like, &c.

Now is this not much better far, than all your modern
vanities,
Of Annuals, and Beauty-books, and all such like inani-
ties,
And much more worthy too of men, than fashionable
insanities—

So cut your new fantastics quite, and stick to the Hu-
manities;
Of a fine, &c.

I. B.

OBITUARY.

SIR JEFFRY WYATVILLE, R.A., F.R.S., F.S.A.

—Sir Jeffry Wyattville, was the son of Joseph Wyatt, a respectable builder of Burton-upon-Trent, in the county of Stafford, where he was born on the 3rd of August, 1766.—He was educated in the free-school of that town; his early passion was for the sea; but his desires having been thwarted, he placed himself with an uncle, then an architect of repute in the metropolis, with whom he remained for the usual period of seven years; subsequently he entered the office of another uncle, who having resided for some time in Italy, had acquired a more cultivated taste, and no inconsiderable fame as the builder of "The Pantheon" in Oxford Street. In the year 1799, he joined in partnership an eminent builder, who had extensive government contracts; and continued to pursue a respectable and profitable, though comparatively humble, career, until the year 1824, when he was suddenly and unexpectedly called upon to attend and receive personal instructions from his Majesty George the Fourth, respecting designs for restoring Windsor Castle. For this more important professional object, he relinquished his pursuits as a man of business. He was soon after elected an associate, and within brief space, a member of the Royal Academy. With a liberal grant of money, and after a visit of the Commissioners to Windsor, the general plan of operations was settled; and on the 12th of August, 1824, the anniversary of his Majesty's birth-day, the first stone was laid by the King. On that occasion, the Monarch conferred on the architect the royal authority for changing his name to Wyattville, not merely as a personal compliment, but for the purpose of distinguishing and separating the Wyatt of that reign, from Mr. James Wyatt, who had been much identified with the architectural works at Windsor, during the long life of George the Third. On the 9th of December, 1828, such progress had been made in the works, that the King's private apartments were completed, and his Majesty took possession of the Castle. The first public act the King performed, and that immediately after residence, was to confer the honour of knighthood on his architect. Although Windsor Castle is the prominent professional work of Sir Jeffry Wyattville, and for ages to come will be associated with his name and memory, there are many other buildings in different parts of the kingdom, which have been either wholly raised, or essentially improved from his designs. It is a singular circumstance that Sir Jeffry has had professional engagements, and left some of his works, in thirty-five out of the forty English counties, and four out of the twelve, Welsh. From a list of above one hundred of these buildings, the following may be enumerated, with the names of their owners:—*Badminton House*, Gloucestershire, Duke of Beaufort. Drawing-room and library.—*Woburn Abbey*, Bedfordshire, Duke of Bedford. Temple of the Graces.—*At Endsleigh*, Devonshire, Duke of Bedford. A spacious and commodious seat, in the cottage style.—*Chatsworth House*, Derbyshire, Duke of Devonshire. Some magnificent new buildings, also alterations, and restoration of the old mansion, in the Italian style.—*Longleat House*, Wiltshire, Marquis of Bath. New Conservatory, stables, offices, staircase, and alterations of the hall, &c.—*Ashridge*, Hertfordshire, Earl of Bridgewater. The completion of the house, begun by James Wyatt, Esq. R.A.; the Bridgewater column in the park, and lodges.—*Bretby*, Derbyshire, Earl of Chesterfield. Parts of the house.—*Gosport*, Staffordshire, Earl Howe. A new lodge, &c.—*Belton House*, Lincolnshire, Earl Brownlow. New green-house, and alterations to the mansion.—*Wollaton Hall*, Nottinghamshire, the Lord Middleton. Alterations to the interior, and new

lodges to that fine Italian house.—*Sidney College*, Cambridge. New gate-house, and fronts to the whole college.

By the introduction of Queen Adelaide, Sir Jeffry designed a Castle for Altenstein, for her brother the reigning Duke of Saxe-Meiningen; as also a Palace, with extensive stables, and a riding-house, for Meiningen; for which works the Duke presented him the grand cross of the Saxon Ernestine order, as a mark of his approbation. In the summer of last year he designed the stables at Windsor Castle. This design, though of almost quaker like plainness, evinces the same strong faculty for arrangement under difficult circumstances, which characterized all his former works. As late as November last, he designed lodges for the Sheffield and Derby entrances to Chatsworth: the latter of which is full of boldness and originality, and as vigorous as any design he ever produced, although his last work, except an Alcove for the garden, which is as playful as the work of a young hand. He languished for the last five years, under a disease of the chest, which has visited him with violent attacks from time to time; and frequently endangered his life. Still his mind never gave way, or was weakened by illness. He possessed the same good sense, industry, and indefatigable order in his art during his last illness, as at any former period of his career—which was marked by simplicity and integrity, as was his death by perfect cheerfulness and resignation. His last days were a dignified lesson to the old, as his well spent life had been a model of usefulness to the young. He died on the 18th of February, in his 74th year, and was buried at the back of the Altar in St. George's Chapel, in Windsor Castle, in a vault he made a few years since, on the death of his youngest daughter, at the Winchester Tower. His remains were, by his own strict orders, interred with the utmost simplicity: they were followed by some of his relations, and his most intimate friends and brother academicians, Sir Francis Chantry and Mr. Jones, the former of whom communicated to his family the pleasing intelligence, that the Queen had commanded the bust of Sir Jeffry to be placed in the Long Gallery of Windsor Castle.

MR. LUKE CLENNELL.—Although Mr. Luke Clennell has been so long lost to the World of Art, that his name is almost unknown to the present generation, he was "numbered with the dead" only so recently as the 9th of February, 1840. He died at Newcastle on Tyne; in the 59th year of his age; having been for twenty-two years, the inmate of a lunatic asylum. He was the son of a respectable farmer at Ugham, near Morpeth; where he was born on the 30th March, 1781. At a very early age, he displayed that talent for drawing in which he afterwards excelled; and his parents, having striven in vain to direct his energies to pursuits that appeared more profitable, at length apprenticed him to Bewick the wood-engraver. He was chiefly employed by his master in making drawings on the block; and in 1804, having served his apprenticeship, he removed to London; and married the daughter of Mr. Charles Warren, the engraver. The fame of his talent had preceded him, and he soon found abundant employment. Among his best works, are the illustrations to Falconer's 'Shipwreck,' Rogers's Poems, after drawings by Stothard, and the Diploma of the Highland Society, from a design by the President West. "Clennell's cuts," (says Mr. Jackson, in his History of Wood Engraving) "are distinguished by their free and artistlike execution, and by their excellent effect. An admirable specimen of his engraving is the vignette in Falconer's—'A Ship running before the Wind in a Gale.' The motion of the waves and the gloomy appearance of the sky are represented with admirable truth and feeling. Perhaps no

engraving of the same kind, either on copper or wood, conveys the idea of a storm at sea with great fidelity. The drawing was made by Thurston, but the spirit and effect, the lights and shadows, the apparent seething of the waves, were introduced by Clennell." In London he met at the house of his father-in-law, with men of congenial tastes, literary men as well as artists; his mind enlarged, his ambition took a higher aim, and he resolved to abandon engraving, and become a painter. Being familiar with the use of water colours—having already made many drawings for the 'Border Antiquities'—he resolved to become a candidate for the prize offered by the British Institution, for the best sketch of 'The Decisive Charge of the Life Guards at Waterloo.' He succeeded, and received 150 guineas; an engraving from this picture was subsequently published by Bromley, for the benefit of the artist's family. In 1814, the Earl of Bridgewater gave Mr. Clennell a commission to paint a large picture, commemorative of the dinner given by the city of London to the Allied Sovereigns, in which he was to introduce portraits of the principle guests. The artist had, of course, great difficulty in procuring the required portraits. It is believed, indeed, that his health suffered from unceasing anxieties on this point. At length, when he had collected all his materials, finished his sketch, and was proceeding vigorously with the great work itself, his mind suddenly became a blank—to the astonishment of his friends, for they had no previous warning, he was found to be insane—and he never recovered. Although he continued in this unhappy state for so long a period, his mind was by no means in that wretched condition so usually associated with insanity. He wrote verses, composed music, made drawings and executed wood-cuts. We believe he has left several children; one of whom is an artist resident at Newcastle.

MR. WILLIAM WARD.—Mr. William Ward, the mezzotinto engraver, died on the 1st of March. He was the son of the late Mr. Ward, associate of the Royal Academy, and nephew of the celebrated animal painter, James Ward, Esq. R.A. His earliest associations were, therefore, with the arts; his mother being the sister of George Morland, and his cousin the wife of John Jackson, Esq. R.A. He exhibited talent in very early life, having gained, at twelve years of age, the silver medal of the Society of Arts, for an elaborate copy, in pen and ink, of the Madonna della Seggiola of Raphael. In the style of art which the father pursued, the son greatly excelled; he has left but few engravers in mezzotinto of equal merit. He combined an extraordinary depth and richness of colour, with an artist-like touch, that rendered his portraits, more especially, exceedingly effective. His manner was peculiarly adapted for transferring the works of Reynolds and Jackson; the plates he produced after Lawrence, are deficient in that delicacy, so prominent a feature in the works of the late President. The latest plate he executed was decidedly one of his most able productions; on the very eve of finishing it, he was attacked by the most frightful malady that "flesh is heir to"—insanity; brought on, it is apprehended, by a custom in which he indulged, of plunging into a cold bath every morning, winter or summer, the instant he left his bed. Though repeatedly cautioned against the danger of such a course, he persevered until the evil was beyond repair. His age was about 40.

[On the eve of going to press, we received intelligence of the death of Mr. Brown—the artist who made the designs for "Finden's Tableaux" and other works; and who has recently been extensively employed by Messrs. Darton and Clark, of Holborn-hill.—We shall next month supply our readers with information on the subject; we allude to it now because a subscription has been set on foot to provide some means for his sister and niece, who depended upon him for support, and who are now left destitute.]

WORKS IN PROGRESS.

GEORGE HAYTER'S PICTURE OF
"THE CORONATION."

We do not hesitate to describe this work as one of very high ability; one that cannot fail to add to the reputation the artist as already acquired in his own country, and throughout Europe. In considering any production of art, due regard should be had to the difficulties the painter has had to encounter; and the merit accorded to him should be proportioned to the industry, thought, and skill, by which they have been overcome. We may not judge this picture as of the strictly historical class; the artist could not have been free to follow the suggestions of his own mind; to the facts before him—and they were familiar to thousands—he was compelled strictly to adhere; the persons to be portrayed were to be grouped exactly as form and etiquette, and not imagination, placed them; and, above all, it was his first and most especial duty to paint accurate "likenesses" of all the parties introduced into the scene he represents. No latitude was, therefore, allowed to fancy; genius was of necessity trammelled; and under such circumstances to produce a good picture, was to do a great thing, and to achieve a prodigious triumph.

Mr. Hayter has succeeded to a marvel; his work in no degree reminds us that he had to labour in fetters; we might almost go so far as to say, that if free scope had been afforded him to arrange his materials just as he pleased, he would have varied his plan very little from that he has adopted,—with a view to present to the spectator a correct and agreeable notion of a most interesting and impressive ceremony. It is not too much to affirm that—taking into account the various requisites for the performance of the task—no living artist could have produced so excellent a picture; although no doubt many would have surpassed it in some of its details. Mr. Hayter established his fame some fifteen years ago, by his painting of 'The Trial of Lord William Russell,' a work that continues at the head of its class for interest of subject and admirable arrangement of all its parts. We are acquainted only with the beautiful engraving from it; and sure we are that all true lovers of Art who have seen, will covet, this happy illustration of one of the most solemn, impressive, and glorious events in our British history. By us it is cherished as one of our most valued acquisitions. But Mr. Hayter has been for a long period away from the higher departments of his profession; like many other men of high intellect he has, we presume, been compelled to the drudgery of portrait painting. Fortunate is it for him, for the public, and for the character of the age, that a propitious circumstance called him to resume the pencil he knows how to use with so much power, beauty, and effect.

Mr. Hayter, having been commissioned to produce a record worthy of the great national ceremonial of the age, possessed advantages of no common order. The patronage of the Queen, whose "Historical and Portrait Painter" he is, placed at his disposal all the accessories important to the due performance of his task; he was not, therefore, forced to copy from slight or hasty sketches; but the various sitters and the several minor matters were placed directly upon the canvass. We have no doubt, that to this fact we may attribute much of the high finish, so apparent in all the parts of his great work; for it could not have failed to stimulate the industry so essential to the completion of a grand undertaking. He is known too to be a skilful delineator of the person;—this is evidenced, indeed, to all who are familiar, or have but once seen to remember, the originals of the portraits he has introduced. To produce this work, therefore, there was requisite a combination of rare faculties, such as fall to the lot of few; and the advantage of fortuitous circumstances, of which the majority of artists are, perhaps of necessity, deprived.

The artist most wisely selected that incident in the ceremony, which enabled him to introduce action into his picture; the moment the Queen was crowned, the attendant nobles put on their coronets, loudly greeting and cheering her Majesty at the same time. In availing himself of this point, he has avoided the monotony inse-

parable from all the other portions of the ceremonial—while he has had the opportunity, by turning the attention of all present to the Monarch, to make them all directly face the spectator. The Queen is represented in profile; and is, we feel assured, by far the best of the scores of likenesses hitherto produced. He has given to her form and countenance much quiet dignity—as she listens to "the exhortation" of the archbishop, who addresses her from the foot of the altar. She is seated in the chair of St. Edward, dressed in the Dalmatic robe; the crown is on her head, and in either hand she bears a sceptre. At her side, before, and behind, congregate her nobles, the

"Brave Peers of England! Pillars of the State!" and the ladies of her Court. By a very judicious arrangement, a portion only of the thronged galleries is seen; just sufficient to convey an idea of the vast and enthusiastic assemblage, without detracting from the interest which fixes, where it ought to fix, on the spot where the young and most interesting Sovereign sits. The background is happily executed; a break of sun passes along it; but it has been carefully kept in repose.

We cannot afford space to enter into an explanation of the details of the picture; they have been largely commented upon in the newspapers of the day; and the universal praise bestowed upon the work cannot but have been gratifying, and recompensing, to the accomplished painter. It has been exhibited during the week at No. 6, Pall Mall; and Messrs. Hodgson and Graves are about to place it in the hands of a competent engraver.

Messrs. Hodgson and Graves have just announced as a fitting companion to the picture of "The Coronation," a painting in progress by the same artist, commemorative of Her Majesty's Marriage with his Royal Highness the Prince Albert. It will, of course, be on a similar scale of size and subject; and contain many portraits of national interest besides that of the Prince—among others, that of Her Majesty the Queen Dowager, who was not present at the Coronation. Mr. Hayter has sufficiently proved his competency for the task. We cannot doubt that he will produce a picture of high merit, and of great importance.

THE SACKING OF BASING HOUSE.

Mr. Murray has nearly finished his engraving, after Charles Landseer's admirable picture: judging from the proof we have seen, it promises to be one of the most satisfactory productions of modern art. It is the size of 'Bolton Abbey,' to which it forms, at once, a companion and a contrast; for in the one we see pictured the characteristics of peace at home, and in the other those of civil war, both being essentially historical, and both of exceeding interest as records of gone-by times as well as of rare value as works of art. The prints after the brothers Landseer should go together. The composition is very vigorous and effective, and all the minor details are elaborately wrought. The picture tells its story well; the venerable Marquis of Winchester, conquered, but not subdued, watches the ruthless troopers of the Parliament robbing him of his treasures; his fair daughter stands by his side; a bigot puritan is rending the leaves of a missal; a fine boy, the heir of the noble house, is in bonds; and the brave defender of it lies slain on the floor. The print is full of matter; it may be examined again and again with interest. Of the many records of a frightful period, we know of none that so faithfully conveys a notion of its revolting features. Yet, although the picture relates a painful incident, it is so treated as by no means to produce pain in the observer of it. One sees only the heroic fortitude of the great old man and the devotion of his gentle but resolute daughter, contrasted with the fierce aspect of a cruel though brave soldiery, by whom the loyal nobleman has been overcome. The work served materially to procure for Mr. Charles Landseer the reputation to which he has since largely added, and which is scarcely second to that of his brother. Indeed we consider the one by no means the inferior of the other, in those higher qualities of the artist—imagination and invention. To this picture was accorded the prize by the Liverpool Society; and we believe his election into the Royal Academy immediately followed its exhibition.

THE WORKS OF MICHAEL ANGELO IN THE SISTINE CHAPEL, ROME.

In the year 1826, Sir Thomas Lawrence commissioned Mr. Bewick, then in Rome, to make a series of copies from the most famous works of Michael Angelo—the Prophets and Sybils that adorn the chapel of the Pontiff. It was the intention of the President to present these copies to the Royal Academy, in order that the future student might be enabled to consult the magnificent creations of a mighty mind; and derive from the continual study of them that incentive to emulation and that instruction in his art, which the wonderful productions could not fail to afford him. Unfortunately for the artist and the country, the President died before the labour was completed. Four only of the copies had been made; and these, unhappily, having been disposed of at the sale of his property, are hidden in some corner, to which the student is debarred access. A large collection of drawings, however, from which the paintings were to have been made, are still in the possession of Mr. Bewick; and to these we desire to direct public attention, with the hope that we may be the means of consigning them to their original destination. When Sir Thomas selected Mr. Bewick for the performance of this arduous duty, he had, no doubt, entire conviction of his fitness for the task; he had the power to choose from the whole range of students; for probably there was not one who would not gladly have undertaken it, as conferring a high and honourable distinction, and as supplying the surest and most effectual mode of professional improvement. The wisdom of the choice is proved by the manner in which the work has been executed. The finished paintings we have not seen; but the drawings are of so admirable a character, that we cannot doubt their preserving the amazing power and beauty of the originals. It is impossible to examine them without being impressed with the highest possible estimate of the genius of the great artist, who has been regarded by posterity with a feeling almost akin to worship; but whom, in England, we have been compelled to know only through report; for of his stupendous and magnificent productions we have, hitherto, had no means of judging, except by the enthusiasm with which his name is always uttered by the masters in art who have seen them. A passage we select from the discourses of Sir Joshua Reynolds is merely the more eloquently expressed opinion of all who have written or spoken concerning the mighty painter:—

"I feel a self-congratulation in knowing myself capable of such sensations as he intended to excite. I reflect, not without vanity, that these discourses bear testimony of my admiration of that truly divine man; and I should desire that the last words I should pronounce in this Academy, and from this place, might be the name of Michael Angelo."

Sir Joshua, suggested, indeed, that which his successor had the wisdom and liberality to adopt; and adds to his expression of regret that although "the style of Michael Angelo now no longer exists as it did in the sixteenth century; yet, we may supply the deficiency of not having his works so perpetually before our eyes, by having recourse to drawings, or even copies of those drawings, which would convey something by which this taste may be formed, and a relish may be fixed and established in our minds for this grand style of invention. And I wish that the younger students might, in their first nourishment, imbibe this taste; whilst others, though settled in the practice of the common place style of painters, might infuse by this means, grandeur into their works."

Such "drawings or copies" are now happily within our reach. The difficulty of procuring them was by no means small. The influence of Sir Thomas Lawrence overcame the first obstacle; and permission was granted to Mr. Bewick to make the copies. The height of the Sistine Chapel is sixty feet; and the scaffolding was carried up close to the ceiling; this scaffolding it was necessary frequently to remove and re-erect in consequence of the ceremonialists appointed to take place therein; the time required was necessarily very great; and a residence in Rome during the summer months—so perilous to health and life—is what few are disposed to encounter. There are, indeed, many ways of accounting for the fact that of the students resident in, or visiting Rome, none have had the courage, energy, and industry, to grapple with difficulties which appeared almost insurmountable, even after the labour had been promised recompense, and permission to undertake it had been

obtained. Notwithstanding the strong incentive to exertion supplied by Sir Joshua, a few memoranda sketches of the great works in the Sistine Chapel have been all that our artists have brought away; and neither the French, the Germans, nor the Russians, who throng in crowds to the eternal city to study the mighty master, have obtained a more advantageous mode of making the world acquainted with his greatness. It is therefore most unlikely that other copies than those of Mr. Bewick will be made; and in duty to him, as well as to the students in Great Britain, we express an earnest hope that they may not be scattered, and so lost to our artists. The whole of the interior of the Chapel Sixtus is divided into compartments, varied in size and form, all occupied with subjects relating to Holy Writ, or in that sublime circle, exhibiting the origin, the progress, and final dispensations of theocracy, or the empire of religion, considered as the parent and queen of man, as taught by the sacred records. In this imagery of primeval simplicity, whose sole object is the relation of the race to its founder, there is only God with man. The veil of eternity is rent; time, space, and matter, teem in the creation of the elements and of earth. The awful synod of prophets and sybils are the heralds of the Redeemer; and the host of patriarchs the pedigree of the Son of Man. Such is the spirit of the Sistine Chapel. The manner in which the different compositions are executed is what is termed *fresco painting*, a mode acknowledged to be the most difficult of all the processes of the art: for when M. Angelo said that "*oil painting was only fit for women and children*," he only meant that it was so in comparison with *fresco painting*.

Among the copies are the five sybils—Delphica, Cumæa, Persica, Lybica, and Erythraea. The first is the most wonderful—a combination of beauty with power, in the countenance, such as no other painter has ever executed, or, perhaps, ever conceived. The aged Persica pores over a book. Lybica is rising and closing a volume. Of the Prophets, Isaiah is listening to a sacred messenger; Jeremiah is mourning over the fearful nature of his own prophecies; Joel is perusing a scroll; Ezekiel, Zachariah, and Daniel are the others. But any attempt to describe them would be absurd. The drawings are larger than life size; and upon a scale of about one half of the originals. They may, we presume, be seen where we have seen them, at the house of Mr. Bewick, No. 27, George-street, Hanover-square.

It is unnecessary for us to state, that in thus strongly lauding this series of copies by Mr. Bewick—and in treating them with some portion of that enthusiasm all artists have felt in examining and afterwards remembering, the originals—we are influenced only by an earnest desire to assist in securing them, as the property of the country, for the benefit of British students in art. We look upon them as certain sources of future greatness to many a young and yet uninformed mind—and trust there may be no danger of their being withheld from a national depository. But as the Chancellor of the Exchequer may, from a score of causes, plead the inability of the nation to spare from its coffers the enormous sum of a few hundred pounds to bestow them on the country, we hope the members of the Royal Academy will, if the Chancellor do not, carry out the design of their late President, and expend some portion of their funds upon the most legitimate purpose to which they can be applied.

We are naturally anxious to secure them for the Metropolis, where they might be studied by, and teach, the greater number; but if any difficulty should arise to prevent this—and if any do we shall feel no little sorrow and shame for the apathy of promoters and encouragers of British Art—we still hope they may not be so divided and scattered, that when a more auspicious time arrives, it will be impossible again to gather them together. Some provincial town will, perhaps, possess the treasure; and we may foresee a period when the student will make a pilgrimage to visit them, with as much enthusiastic zeal as ever bore a devotee through toil to some sacred shrine.

Sure we are that if our observations induce artists to look at these glorious works, the creations of the mightiest mind that has existed since human beings ceased to be directly inspired, they will consider us fully borne out in the earnest enthusiasm with which we speak of them.

CHIT CHAT.

ART UNION OF LONDON.—So warmly has the engraver appointed to execute the plate of Mr. Lee's 'River Scene in Devonshire,' seconded the endeavours of the Committee to get the engraving into the hands of the subscribers of last year as early as possible, that it is already in a forward state. A first impression has been submitted to the Committee, and affords every reason to believe that it will be ultimately a very satisfactory production. Subscribers may expect to receive their copies in the month of June, earlier by two months than was anticipated. We are glad to learn that the list of local Honorary Secretaries is largely increased, for through this means it is quite certain the Society may be greatly augmented and benefitted: it is to be desired that such of our provincial readers as are interested in the progress of Art, and have sufficient leisure and influence, will volunteer their services to the Committee in the above capacity, and lend their warm aid to the march onward. The lists will close Monday, April 26th; and the distribution of prizes will take place on the 27th.

OXFORD SOCIETY FOR THE STUDY OF GOTHIC ARCHITECTURE.—Among no set of men is it more desirable that a knowledge of architecture as an *art* should be spread than among the English Clergy, on whom in many cases so much depends with regard to the destruction, preservation, or restoration, of our old ecclesiastical buildings. The establishment of this and a corresponding Society at Cambridge must therefore be regarded as important, and shall receive all the attention and assistance in our power to bestow. Valuable presents have already been received by the Oxford Society towards the formation of an architectural library, and many communications of interest read. The Council of the Institute of Architects have refused to award a medal for any of the essays or drawings, sent in to them, in compliance with their advertisements of last year. Although the productions were creditable to their several authors, the council did not consider either of them sufficiently important to be entitled to the reward proposed.

THE ROYAL ACADEMY.—George Jones, Esq. R.A. has been elected Keeper of the Royal Academy in the room of the late William Hilton, R.A. deceased. The selection has given very general satisfaction; for although many of the members have higher powers as artists, none possess more eminently the qualities of mind and manner indispensable to a due and beneficial performance of the duties of the office. It is impossible to know Mr. Jones without feeling a personal regard for him; he is the gentleman of all others the surest to obtain the respect and esteem of the students—a very essential point, when it is remembered that attendance in the school is voluntary, and that austerity in the teacher might deter many a scholar from industry and perseverance.

THE EXHIBITION OF THE SOCIETY OF BARRISTERS. ARTISTS will be opened to the public on Monday; the private view takes place to-day. We understand it is of a very superior character, and is likely to give more general satisfaction than it has given hitherto. We sincerely hope the committee or council, or whoever may this year direct the affairs of the Society, will avoid the monstrous errors into which last year they fell.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The anniversary dinner of this admirable Institution is to take place on the 27th of the present month, at the Freemasons' Tavern, the Marquis of Northampton in the chair. We hope it is needless to impress upon artists, and all who love art, the strong claims advanced by this Society upon their consideration. No charitable Institution of the kingdom is better entitled

to public support. We shall anticipate a large attendance at the Freemasons' Tavern on Friday the 27th, and trust the members of the Royal Academy will bear the occasion in especial remembrance.

Mr. WILLIAM DENHOLM KENNEDY has been recently nominated "Travelling Student" by the council of the Royal Academy. The career of this gentleman, thus far, has been highly creditable; there can be no doubt of his hereafter occupying a leading place in his profession. We were led to expect great things from the promise he gave us in the form of a small picture placed on the ground in the British Institution last year; this year he has been equally unlucky in the station allotted to him in the exhibition. Mr. Kennedy is another honourable proof of the merits of the Edinburgh school.

Mr. HOGAN, the sculptor, a native of Cork, has been elected a member of the institution of the "Virtuosi al Pantheon," limited by the Pope, who is at its head, to forty-five—consisting of 15 sculptors, 15 painters, and 15 architects. Mr. Hogan is the first British subject chosen since the formation of the institution in 1500. It is somewhat singular that about the same period Mr. MacIse, also a native of Cork, and an old friend and fellow student of Mr. Hogan's, should have been elected into the Royal Academy. The citizens of Cork are naturally proud at these distinctions conferred upon them. An influential gentleman of "the beautiful city," R. O. C. Newenham, Esq. thus alludes to the event:—

"When I consider that both these gentlemen were, a very few years back, students at our own humble Academy of Artists in this city, and there, from the noble models of antiquity presented to us by our lamented Sovereign, George IV. led to the formation of that taste which has raised them to the high rank they now enjoy—when I consider that the pencil was first put into the hands of one, and the chisel into the hands of the other, by patrons of the arts amongst us, I cannot but congratulate the city of Cork on the ultimate success of native genius—a success unparalleled in any other portion of her Majesty's dominions."

VALUE OF FINE PRINTS.—The remaining proofs of the engravings by Sir Robert Strange, which were sold by Messrs. Christie and Manson, brought what may be considered very high prices. There were few, if any, amateurs in the room, the dealers being the only purchasers.

ROYAL BOTANIC SOCIETY.

Our readers should be directed to an advertisement in our journal of last month, offering a premium for the best design for laying out the grounds of this Society. This is highly creditable to the Council—among whom are several eminent architects and artists—they will thus, no doubt, secure a plan that shall be ornamental to the metropolis and worthy of the age. The Society was founded, not only for the scientific study of botany; but, as its charter expresses, for the promotion of botany in all its branches, and its application to medicine, arts and manufactures. A botanic garden is of the greatest importance to art, and its utility is recognised on the continent to the fullest extent; here, however, nothing has yet been done to give to the artist access to the most brilliant natural school of colour; and to the artisan the opportunity of studying the forms which he has continually to introduce into all kinds of decorations. From the generous patronage of her Majesty and the Government, the Society has received a charter of incorporation, and a grant of the estate called the inner Circle in the Regent's Park.

The precise mode in which the intentions of the Society will be carried out cannot be anticipated until a plan be adopted; but the Council pledge themselves in their instructions for the competitions and in other documents, to provide for several important objects. A medical garden will of course be included, and also an agricultural one; but what is of greater novelty is a garden, on a more comprehensive plan than that at Glasgow, containing the plants used in arts and manufactures. Another garden is to be devoted to experimental purposes. A library and museum follow, as matters of course; but a department more especially devoted to art is a studio or studios for artists engaged in drawing the more rare and valuable exotics.

The rooms of the Society are at 49, Pall Mall.

ART IN THE PROVINCES.

SCOTLAND.—NEW ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS.—The Society has distributed its "prizes" and published its Annual Report. The number of subscribers for the year 1839-40 are 1011; the sum subscribed amounting to £1061 11s.; thus exhibiting a gratifying increase of about £200 over the sum last year contributed. The amount divided in prizes is £640, the remaining £421 having been expended on the engraving and to meet incidental expenses. Of the prizes there were one at £100; one at £50; five at £25; five at £20; six at £15; ten at £10; and ten at £7. We lament, that although the circular supplies us with a list of the fortunate prize holders, it does not give us the names of the artists whose pictures were selected. The print of 'The Visit of the Village Oracle' will be issued in May next. The subject to be next engraved is 'The Widow,' by W. Allan, R.A., exhibited last year at the Royal Academy.

We lament to find, from "the Report," that "the Old" Association and "the New" continue at issue; and that a spirit, by no means of a tranquil character, influences the published documents of both. Why this should be, we are at a loss to guess, for the two Societies can have no interested motives to bias them; their object can be no other than the promotion of the Fine Arts. They may differ as to the means, but both have the same end in view; and both are largely aiding to accomplish it. The matter in dispute is, after all, of comparatively trivial importance—the one appoints a committee to select the prize pictures; and the other permits the prize gainers to choose for themselves; and this variance, honest and sincere, no doubt in each case, has led them into interminable disputes that can produce no possible good, but must prejudice both, and will ultimately, unless checked, materially prejudice two institutions that have already effected great good for art, and promise to achieve much more. We feel bound to offer these remarks, because, in the "Report" before us, we find THE ART-UNION largely quoted in reference to the point at issue. We gave our opinions frankly and freely; we prefer the plan of the new Society, and we stated why we did so; but we have no desire to be drawn into a quarrel, the existence of which we seriously deplore. We consider, indeed, that "some trivial errors fall" to the lot of both Societies; but we know also that many upright and right thinking persons look upon the matters we treat as blemishes in the light of advantages. For example, a strong objection has been urged against the New, inasmuch as it permits a prize holder to break the sum gained into as many parts as he pleases; so that, instead of a £50 picture, he may buy twenty-five at £2 each. This we condemn; but the committee do not agree with us. "After mature deliberation," so goes the Report, "they see no ground to alter the original principle on which the association was formed—of leaving each prize holder to exercise his own judgment." Again, the Old Society perseveres in its resolve to select through its committee, and stoutly maintains that this mode is far more advantageous to artists, and beneficial to the public, than the opposite plan. "Who shall decide?" Our space will not permit us to dwell at greater length upon this topic at present. We heartily and sincerely wish both Societies success: they have already done good service to the Arts. Upwards of a £1000 have been collected this year by the one, and above £5000 by the other. Let us earnestly hope, that in order more effectually to accomplish their grand design, they will sink all minor differences and petty jealousies, so utterly unworthy of them and of their cause.

ROYAL SCOTTISH ACADEMY.

In the last number of the ART-UNION, we gave some history of the Royal Scottish Academy. We have now to notice its Fourteenth Annual Exhibition. It consists of 491 works, contributed by 176 artists.

1. 'Discord, or the Household Gods Destroyed,' D. Scott, R.S.A. A large and powerful, but by no means a pleasing picture; the drawing of individual parts is bold and true, and the colouring far superior to his usual manner; but there is a want of clear making out of the story which renders the whole unsatisfactory—some of the attitudes are so improbable as to be painful to the feelings rather than satisfactory to the judgment. 244. 'The Crucifixion,' by the same, is a very

different picture from the above, being finely imbued with a solemn and impressive sentiment; the colouring, drawing, and accessories are well adapted to heighten the feeling, without interrupting the repose or distracting the attention from the principal subject.

11. 'Covenanters' Communion,' George Harvey, R.S.A.—A subject of a high and important interest, well treated in some respects and very indifferently in others; there is a good feeling pervading it generally, which is particularly manifested in the secondary or right hand group. There is much of quiet grace and beauty in the heads of the young man and woman sitting almost in the corner of the picture, accompanied by an expression of subdued and solemn feeling of the important nature of the present festival; the old elder beyond them is also extremely fine; but of the principal group it is impossible to speak in such high terms. The ghastly fanatic air of the clergyman is far from pleasant, or suitable to the high-toned moral dignity of aspect requisite in the dispenser of the most important of religious ordinances. The light is so managed, or rather, misintended, as to be utterly unaccountable; it is concentrated in a spot, and not carried out of the picture nor very intelligibly brought into it—the colouring is of so uniform and sombre a hue as to be but little removed from the appearance of a large bistre drawing. His 127, 'Robbers Melting Plate' is much superior, in all that regards pictorial effect—it is powerful and appropriate in colour, and unexceptionable in light and shadow. Altogether there is a sort of wild grandeur about it, and the light and shadow would do no discredit to Rembrandt; but there is no feeling above mere petty-fogging in the figures. Mr. Harvey also exhibits a landscape, 55, 'Gloamin,' which, although good in point of general effect, seems more like the ghost of a good picture escaped from the shambles of some ruthless picture-scrubber than one fresh from the easel.

33. 'Going to Market,' D. Macnee, R.S.A.—A very pleasing picture, showing Mr. M.'s usual good qualities of fine clear colouring and natural expression. The left foot of the tallest girl, and indeed the feet of both girls, are hardly drawn with his wonted fidelity and good taste. 47. 'The First Lesson,' by the same, is a richly coloured and well-executed picture; there is much sweetness of expression in both the heads.

24. 'A Gleam after Sunset,' Rev. John Thomson, H.—This is a truly gorgeous gleam, and fully supports Mr. T.'s claim to the rank of first landscape painter in Scotland. Be the subject what it may, it never fails in his hands to assume a grandeur at once natural and commanding. In this, the beams of a glorious sky, are shot with sparkling vivacity and boldness of touch, which none but a poet could have perceived, and none but a master would have dared to represent. It sparkles through the picture, yet never interferes with the majestic solemnity of a forest glade in twilight.

30. 'Windor Castle, Summer Evening,' D. O. Hill, R.S.A.—A magnificent picture of great power and depth of effect. There is a fine transparency and natural representation in the deep toned unbroken blue of the sky; the composition is massive, and the treatment poetical. His 'Ruins of Kenilworth Castle, Twilight,' 106, is also a capital picture, with fine feeling. From the elaborate description of these pictures, given in the catalogue, one would be led to imagine that he considered himself in much the same predicament as that daring aspirant to the fame of Berghem, who, having finished one of his chefs-d'œuvre, was constrained to write under it, "This is a cow." Not so, however, with his 175, 'Kenilworth Castle, Morning,' which he trusts entirely to tell its own tale; and so he may with safety; it is as sweet a little morning landscape as one would wish to look on. This is Hill all over; no jumping after Turner here; and the consequence is, it possesses the advantage of an original over an imitation. Let him lay aside the spectacles of Turner, and use his own eyes, and he will profit by the exchange.

46. 'Highland Solitude,' H. Macculloch, R.S.A.—A very clever and well-felt picture; the colouring natural and good. 83. 'Edinburgh, from Corstorphine Hill.' A good picture, and a well painted one, but nothing like what he might have made of such an interesting subject. It is very different from his 279, 'Moonlight—Deer startled.' In it there is as much truth to nature as in the other, but it is selected nature, and skillfully selected. It is altogether a fine creation—one of those moonlights which fairies delight to revel in, and poets to describe. There is a quiet unobtrusive harmony and repose about it, unbroken, save by the startled action of the deer, which is so natural as to lead the spectator involuntarily to listen for the sounds which have scared them. All is imbued with a spirit of quiet loveliness, which is enchanting. This is out sight the best of the artist's productions, and shows what he can do if he will.

50. 'The Defence of Saragossa,' Sir David Wilkie, R.A.—Of this picture, which has been long before the public, it is unnecessary to say more than that it is characterised by all Wilkie's best attributes; accurate drawing, varied and appropriate character, and a truth to nature and to the subject—the colour is clear, fresh, and decided, seemingly laid on at once while the brain was burning with the thought. Nearly the same remarks are applicable to 216, 'The Spanish Posado,' in it there is even more diversity of character, contrasted and balanced in a higher degree, and also the same truth of drawing and cool substantial colouring.

69. 'Morning after a Gale—taking men from Floating Wreck.' Montague Stanley, A.—Wherever Mr. Stanley fell in with this, he has met a prize, and he has made the most of it. There is a clear, fresh reality about the water, which seems quite in motion, and a fitting representative of the "Deep, deep sea." A breeziness about the sky, delightful to behold; the figures and boats are well introduced, and well drawn; indeed, the whole treatment of the subject is so good, that better advice could not be given him than in the words of Sir W. Scott—"On, Stanley, on!" He has also some very pleasing landscapes in the exhibition, but this is undoubtedly his best production.

74. 'The Spoiling of a Jew.' W. Johnston.—Is a picture of considerable promise and pretension. There is a good deal of knowledge of effect shown in it; but the handling is of so peculiar a kind that every morsel of it assumes the same texture: skin, clothing, armour, and pavement are all of identically the same material.

310. 'The Knight De Gozen, in quest of the Dragon,' by the same, is placed so high, that it is impossible to say whether the same fault pertains to it; but if it do not, the picture is a good one. It is boldly conceived, and the effect powerful and pleasing. If Mr. J. will take the trouble to study drawing a little more, he will ere long, occupy a good standing in the profession.

89. 'A Sketch from Nature.' W. Bonnar, R.S.A.—A sweet and unpretending bit of nature truly—two fine children, redolent of health and happiness, sweetened and enriched by happy treatment: 113. 'Caleb Balderson preparing Breakfast,' &c. One of Bonnar's numerous happy hits; the face and figure of the faithful and untiring old seneschal, whose zeal for his master's house has so completely obscured his own mental vision, are most successfully conveyed; but the picture is so extremely ill hung that the face is altogether bedimmed from want of light—the same objection as to want of light is equally applicable to his principal subject.

172. 'King Robert the Bruce and the Spider.' A representation of an extremely interesting traditional incident in the life of Bruce. It is this: after being driven to despair by ill success, when resting in a barn or shed to which he had been forced to fly for shelter and concealment, he perceived a spider attempting to regain the rafters from which it had descended, but being repeatedly foiled, his curiosity was excited, and noticing that the same number of failures had happened to it which had attended his own exertions, he saw it make one effort more than he had yet made. He fixed on that as an augury of his own success, which, according to the tradition, was all he could have wished, and urged him on to one trial more, which proved a successful one like that of the spider. The picture is one of the quiet unobtrusive sort, which is more thought of the more it is studied. From its low tone of colour, it would have required a steady, equal, and clear light, and it is well worthy of such an indulgence—the composition is undulating, graceful, and easy, the character and expression solemn and contemplative—the whole subject grand and imposing, there is in it no bustle, no confusion—the accessories are all subdued and introduced in the finest taste; the harmony is unbroken, and the eye swims in easy satisfaction round the picture. The principal figure is noble: the head at once expressive of patient perseverance, yet bold resolve, proclaims him possessed of "the hand to do, the heart to dare." Among the subordinate figures there is an inquietude in their slumbers, contrasting skilfully with the dignified repose of the King's attitude. It is a picture not well suited to the gaudy glitter of an exhibition-room, being destitute of the tinsel which is generally found so attractive there. 'The Mother's Stratagem,' 356, by the same, is also a capital picture, full of beautiful sentiment.

90. 'King Mark of Cornwall, &c., led by the Dwarf.' R. R. M'lan.—An interesting picture; but, we think, better conceived than executed. 312. 'The Rescue of Kinnmont Willie,' by the same, is a spirited and stirring scene, depicted with truth and vigour.

140. 'Heroism and Humanity, an Incident in the Life of Robert the Bruce.' W. Allan, P.R.S.A. and R.A. This is the best picture by Allan since the 'Polish Exiles,' which it at least equals, if it does not surpass. It is painted in a bold and vigorous manner, with great breadth and harmonious colouring. Of Allan's drawing it is unnecessary to say it is correct, as it always is so. The picture is full of a chivalrous and heroic spirit, filled with bustle and stir without confusion; the details, however, are hardly in Allan's best style; there seems to be a mixture of the costumes of different periods, and the introduction and seeming familiarity of the terrier dog in the centre, although probably true enough to nature, is not in strict keeping with the heroic character of the subject. The female, who is really the *prima mobile* of the scene, is placed in a most ungraceful position, and she seems quite a pigmy when measured by the dimensions of the stalwart hero himself, who looks, indeed, a king and a warrior, notwithstanding a slight dash of dandyism in his wearing apparel: he seems literally stuffed into that leathern surcoat, which is ready to burst. It is a picture of a high class, and calculated to make a deep and lasting impression on the beholder.

153. 'The Death of Cardinal Beaton.' Charles Lees, R.S.A.—A picture of very considerable merit; it gives a broad and natural delineation of character; contains a great deal of good colouring and composition. Taken all in all, it is the best picture that has proceeded from Mr. Lees' pencil, and shows a marked improvement on his last year's contributions.

162. 'Scene at Abbotsford in the Last Days of Sir Walter Scott.' Gourlay Steell.—This is a subject which should never have been painted at all, exhibiting, as it does, the mental desolation which unfortunately descended on the latter days of the illustrious sufferer; the more joyful exertions of whose intellect were wont to delight all ranks and classes, leading them, at his own magic will, "from grave to gay, from lively to severe;" and over this painful scene humanity would willingly draw a veil. But in this case, if the subject be unfortunate, the treatment is much more so: the artist has evidently been struggling with more than he is master of, and the result has proved a failure. Instead of representing the subject in a state of mental destitution, he seems more like one in the last stage of bacchanalian excitement, when the powers, mental and bodily, have yielded to the influence of the wine-cup.

314. 'An Incident in the Great Plague of London.' Alex. Christie.—A well conceived and cleverly executed picture. The deserted and silent streets accord finely with the sentiment of despair in the lonely figure as he approaches the door of his house, upon which he discovers the fatal mark of exclusion from the home of his affections and its endeared inmates for ever. This is a very impressive subject.

351. 'The Happy Couple.' Alex. Fraser, H.—Is one of Fraser's stock pieces. Of the happiness of the couple there can be now no doubt, as they have been held up before the public in a state of double blessedness, uninterrupted for the last dozen of years and upwards. They are still the same loving and happy pair they were when they made their first bow before us.

99. 'The Moment of Victory,' by the same, is an excellent picture, containing a great deal of amiable feeling. The colouring and handling are masterly, the composition graceful, bustling, and suitable to the scene.

[We must conclude our notice next month.]

NEWCASTLE-ON-TYNE.—The annual report of the North of England Society for the Promotion of the Fine Arts, has been published; it is, on the whole, cheering; "friends and supporters of the Institution have considerably increased" within the year; the "classes are well attended," an "Art-Union" has been established; several works of art have been presented; and an exhibition of pictures, &c. is to be opened on the 5th of April next. We regret to find, however, that the recent exhibition was not satisfactory; the more especially, as this society was the first to suggest and act upon the plan of GRATUITOUS ADMISSION to the humbler classes. We select a passage in reference to this matter, and regret that we cannot afford greater space for examining the Report, and commenting upon it.—"The Exhibition of the Works of Modern Artists, which now adorns the rooms of the Society, in Market-street, will not, your Committee regret to state, prove a source of profit to the Society. Believing that this would be the case, and being impressed with the deliberate opinion that all classes should contribute in proportion to their means, to institutions by which all are benefitted, the Committee had determined to admit the working classes at a trifling charge, and thus render that important portion of this great community an assistance to the funds of this institution. The wish of the Committee was overruled at a general meeting of the Members; and the Exhibition, since Wednesday last, has been opened *gratis* to the working classes, according to the arrangements made last year."

LEICESTER.—The "Leicester Mechanics' Institute" is about to follow the example of Leeds—which made, by its exhibition of Works of Art, &c., a clear gain of £2000; but which afforded no sort of benefit to the artists, by whom it was formed. There is manifest injustice, as well as impolicy, in this procedure; it is all very pleasant and profitable to the "Mechanics" to be helped; and we rejoice to find they have been so most liberally; but surely a portion of the £2000 ought to have been accorded, in the way of prizes to the contributors. We shall offer more lengthened remarks on this matter next month.

ARCHITECTURE IN MANCHESTER.—The premiums of 100 guineas and 50 guineas offered for the first and second best designs for the "Independent College," have been awarded to Mr. Irwin, and Mr. Richard Lane. The Man-

chester Architectural Society formed an exhibition of such of the designs as they were able to obtain after their distribution, about twenty-five in number, including the selected drawings which were lent them by the Committee; and the general opinion was, that so far at least as the first premium was concerned, the decision had been judicious. The greater number of the designs were of very inferior character—a circumstance resulting in some degree, from the fact that the sum allotted, namely £12,000, was ridiculously insufficient as compared with the accommodation required.

IRELAND.—The Irish "Art-Union." We rejoice to report that this Society progresses favourably, and that a large accession of members has been obtained during the month. This intelligence is indeed cheering; there is no country in the world where the Fine Arts could produce so beneficial an influence; and from the national character of the people, they will surely take root there when once a taste for, and an appreciation of, them have been wisely and safely introduced. Again we beg to express an earnest hope, that Irishmen in England will assist in the good cause, and show that they will not be less active and zealous than their Scottish neighbours. To the hon. secretary, Stewart Blacker, Esq. the Irish public is indebted for this successful attempt to awaken it from its lethargy in regard to art.

SALES AT THE BRITISH INSTITUTION

The following is a list of the pictures disposed of at the British Institution up to the present period. We regret to find that the number is but limited; but trust it may be considerably increased before the close of the exhibition:—

Entrée dans l'Eglise, F. Goodall, sold to W. Wells, Esq., thirty-five guineas. Calais Pier, Sloop returning to Port, E. W. Cooke, to W. Wells, Esq. Christ blessing Little Children, C. L. Eastlake, Esq., R.A., to W. Wells, Esq. Interior of a Saxon Church, F. Nash, to the Marquis of Lansdowne, twenty guineas. Morning, T. Sidney Cooper, to Thomas Baring, Esq. The Looking Glass, R. Scott Lauder, to Thomas Baring, Esq. Farnwell, Daniel McClise, R.A., one hundred guineas. Calais from the Sea, E. W. Cooke, one hundred and twenty guineas. Venice, J. Holland, thirty-five guineas. Near Matlock, T. Sidney Cooper. View from St. George's Hill, looking towards Windsor, F. R. Lee, R.A. Northwick Park, F. R. Lee, to Lord Northwick. Lough Earn, from the grounds of Ely Lodge, North of Ireland, by C. R. Stanley, to Marquis of Ely. The Soldier Defeated, Interior of a Café, Normandy, by F. Goodall, sixty guineas. Pears and Apples, by A. J. Oliver, A.R.A., to E. D. Denny, Esq. Near Seal, Kent, by R. Hilder, to Miles H. France, Esq. Morning View of the Weller-horn, Switzerland, by A. Calant, to Cal. Higgins. A Savoyard Landscape, ditto, ditto. The Straw-yard, J. F. Herring, Sir Benjamin Smith. The Timber Crag, J. F. Herring, ditto. "Brightest Fancy hovering o'er," W. Etty, R.A. Group of the Little dren, by W. Etty, R.A., to R. Coles, Esq. G. Lane, Mariner, by W. Etty, R.A. Fruit Piece, G. Lane, another, by the same. Louise, by F. Stone. An English Lane Scene, T. Creswick, to—Dale, Esq. Peeping Tom, by T. Webster. Don Quixote, by J. Phillip, to Robert Vernon, Esq. Devonshire Peasants, J. Barwick, Bullock, Esq. Landscape Composition, J. Barwick, to Arthur Pryer, Esq. Near Tunbridge Wells, J. Barwick, to Arthur Pryer, Esq. Young Redoubt and nickle, to Arthur Pryer, Esq. Young Redoubt and nickle, to Arthur Pryer, Esq. The Siam, Rough Hounds, by Edwin Landseer, R.A. The Siam, by Mrs. Carpenter. Wood Scene with Gamekeeper, F. R. Lee, R.A. A Sea Boy, by J. Partridge. A Nymph, by J. Partridge. A Study, C. Steedman. The Connoisseur, J. Linnell. At Toilet, P. F. Poole. Val-T. Creswick. The Gipsies' Rally, R. O'More, by H. Mac-lombrosa, by Wm. Scrope. Rory O'More, by H. Mac-lombrosa. A Lock on the Medway, H. Jutsum, to—manus. A Love's Messenger, T. C. Horsley. Edwards, Esq. Love's Messenger, T. C. Horsley. Scheveling Sands, E. W. Cooke. Dutch Waggon, ditto. Female Head, Mrs. Carpenter. Landscape, Fruit and Flowers, Mrs. A. Gauguin. Study of a Hawk, J. Oak, to the Duke of Argyll. Haddon Hall in the seventeenth century, W. and H. Barrauld. From a Study, by A. D. Cooper, to Edward Dawkins, Esq. Last in Sale, by W. J. Müller, to Edmund Smith, Esq. Maiden Meditation, by N. J. Crowley, to Joseph Jurell, Esq. Scene in Peshur Park, F. R. Lee, R.A., to Esq. Jonathan Peel, Esq. River Scene in the Meadows, Redleaf, Kent, ditto, ditto. Backgammon, Charles Duke, to—Bullock, Esq. Cumberland, by F. Sidney Cooper, for thirty-five guineas. Geneva, by G. Jones, R.A., twenty-five guineas. Ruin of a Mill, in Suffolk, by Bright, forty guineas.

REVIEWS.

EUROPA; painted by W. HILTON, R.A. Engraved by CHARLES HEATH. Published by CHARLES HEATH.

With all our earnestness in maintaining the progressive advance of true taste for what is great and good in art, and our sincere belief that the fact cannot be otherwise, we are compelled, now and then, to entertain doubts that grievously sadden us. The engraving of this masterly work was commenced many years ago, by Mr. Charles Heath; it is now completed; and we have reason to think the result is such as to discourage him, for the future, from employing his talents and his capital in the production of "grand works." The truth is, that the number of persons who can appreciate excellence, is still limited; it is increasing; but as yet, the "pretty" is preferred, by the many, to the pure; and publishers will, as they must, issue only such works as are likely to secure remuneration for their expenditure. Such pictures as this should be engraved by societies whose aim is to improve the public mind; they incur no risk of loss; they would obtain the credit of setting worthy examples; and the accomplishment of their object would inevitably lead to similar courses on the part of publishers. The moment the public cease to value inferiority, nothing inferior will be presented to them. Not being very aged, we expect to see the day, when such a print as this before us, will have a far more extensive sale, than the vapid nothings which continually intrude upon our tables, under the pretence of being works of art. We by no means desire to depreciate the whole, or even a majority of the published prints of our time; but it is notorious that, with the exception of those after Wilkie and Landseer, and it may be one or two more, the finest productions of the easel, and subsequently of the burin, do not "sell" so generally as those of far less merit, but more familiar in subject, do. It would be easy for us to show that the shelves of the great publishing houses, are heavy with the prints most creditable to them, and most honourable to art. The print under notice, is in all respects admirable; as an engraving, indeed, it bears evidence of being the work of many hands; but there are parts of it worthy of the first burin of this country; the picture is one of Hilton's best; it is of the highest class, as a composition; very beautiful in design, and having in every portion of it, unquestionable proof that a master mind produced it. We trust that it will make its way with a rapidity proportionate to our hopes, and not of our fears; and that Mr. Heath will have no reason to regret a speculation he has hitherto found unprofitable. Sure we are that no connoisseur in this kingdom, who can estimate excellence in art, and desire to advance, its interest in his own country, ought to be without this valuable accession to the portfolio, or addition to the enjoyment he derives from having matters near perfection constantly within his ken.

BOLTON ABBEY in the OLDEN TIME. Painted by EDWIN LANDSEER, R.A. Engraved by S. COUSINS. Publisher, T. BOYS.

This is a fine print of a most interesting subject; and we rejoice to say it has been so popular, that all the impressions of the plate were long ago exhausted. It is now re-engraved; or rather the engraver has restored the worn copper to its original force and brilliancy; and we believe it is not easy for the common eye to perceive any inferiority. At least it is an acquisition of rare value to many who desire it, and find it impossible to procure a print from the first plate. To describe the picture is quite needless; it was the marked favourite of a whole season; and has been seen by nine out of ten of the lovers of art

in town and country. The composition is admirable; the dogs and dead game, presented by the huntsman to the Abbot, are painted with that fidelity for which the accomplished artist is pre-eminent; but the work has higher merit, and a far deeper interest than that which it derives from accurate copying of realities; it is a beautiful page out of an old history-book; and carries the mind back to the ancient days, when devotion to the Church was alike the duty of peer and peasant. There is nothing exaggerated in the conception, or overcharged in the arrangement; a more just example of grandeur mingled with simplicity, we could not quote from the great volume of art.

NAPOLEON at EYLAU. Painted by GROS. Engraved by ALFRED LUCAS. Published by McLEAN.

This print, from the eminent French Painter of battle scenes, represents the Emperor, accompanied by his Generals, visiting the terrible field of Eylau, on the morning after one of the most frightful contests that took place during the whole of his mighty but fearful career. The snow is on the ground, and the dead and dying are heaped upon it. The incident in the life of Napoleon, which the artist commemorates, is strictly historical; but from the nature of the subject, the engraving could not have been otherwise than painful. It is a clever work, and conveys a powerful idea of the horrors of the sanguinary conflict, and may be received as an emphatic condemnation of "the folly of war." Some sixty thousand men were slaughtered at Eylau, and it was by no means a decided point as to which of the armies gained a victory.

THE LIFE of HIS GRACE the DUKE OF WELLINGTON: by W. H. MAXWELL. A. H. BAILY, Publisher.

The first volume of this work, issued in monthly parts, has been completed, and it is highly creditable in all respects; very far superior to the other "lives" of his Grace, of which the press has been of late so fertile. It is largely illustrated by wood cuts, steel engravings, and explanatory notes; the pictured battles are from the pen of Mr. Abraham Cooper, an artist who paints horses admirably, but often most grievously satirizes their riders. His subjects have been, for the most part, placed in the hands of competent engravers. They are however designed to benefit the text, rather than for exhibition as fine works of art; so also are the wood cuts and the maps and plans, and they add essentially to the interest and value of the book. Mr. Maxwell has performed his portion of the task with great ability; he was "himself a soldier," and is conversant with all the topics upon which he dwells—the "battles, sieges, fortunes," in many of which he took part. His style is easy, graceful, and comprehensive; he describes events so as to render them perfectly intelligible to the general, while he is sufficiently scientific to satisfy the professional reader. The work is eminently calculated to be as it is designed to be, extensively popular; and although not so largely or lavishly embellished as the French Life of Napoleon, it is perhaps in better taste.

AN AUTUMN RAMBLE ON THE WYE. BY LOUISA ANN TWAMLEY. Illustrated by twenty Engravings from drawings by COPLEY FIELDING, DAVID COX, &c. CHARLES TILT, Publisher.

An interesting and useful companion to one of the most picturesque and beautiful of our British Rivers. The prints are well engraved, from drawings worthy the genius of the distinguished artists who made them. How few, even of our "travelled men," are acquainted with the beauties of their own country. We not long ago talked with a painter who had trodden the

sandy deserts of Arabia, braved the plague in Turkey, and encountered all the dangers of a lonely wandering in Egypt—and all for the love of art; yet he had never been at Windsor! In more senses than one how true it is, that

"Thy voyage, life, is longest made at home."

Here we have hill and dale, mountain and river—all that is striking, grand, and interesting in nature, within a day's drive of our homes in the metropolis! Thanks, at least, to the artists who have made familiar with them those by whom they may not be visited. Of the letter-press we cannot say so much; Miss Twamley, albeit a poet, is far too tame in her descriptions. She only warms with her subject when she writes in rhyme.

THE ROYAL LODGES IN WINDSOR PARK. From Drawings by H. B. ZEIGLER. ACKERMANN and Co. Publishers.

The lithographic engravings, from Mr. Zeigler's drawings, have been executed by command of her Majesty the Queen, with whom the stately castle of Windsor is, as it ought to be, an especial favourite. There are a large number of them; her Majesty seems to have as many lodges as the Free Masons: they are known to be very beautiful in design; pure and graceful examples of modern architecture. The volume before us is interesting as a series of elegant pictures, but will be especially useful to those country gentlemen who desire to procure fine models for the improvement of their estates. We regret that some pages of descriptive letter-press do not accompany the work.

THE CANADIAN NATURALIST; by P. H. GOSSE. A HISTORY OF BRITISH FERNS, by EDWARD NEWMAN, F. L. S. Publisher, JOHN VAN VOORST.

These works, of great value and deep interest to the naturalist, are not without their uses to the artist—independently of the abundance and richness of the illustrations, by which they are embellished. The publisher is a man of taste; he was one of the earliest to introduce into books an improved style of wood-engraving; and we find from these before us, that he is not "weary of well doing." His "List" contains several of the best publications of the age and country; in which art, has most effectually advanced the object of the Philosopher. In both these volumes, the wood-cuts are exquisitely drawn and executed; they are indeed amongst the finest specimens we have ever seen.

THE NEW SEPIA DRAWING-BOOK, for PRACTISING with the HAIR PENCIL. By WILLIAM WALTON. ACKERMANN & Co., Publishers.

This collection of models for the young student is a very pleasing one; the style is bold and free; and less liable than many works of the kind to the objection that copying from prints makes the hand of the learner stiff and formal. The scenes presented, have been selected with due regard to simplicity; the artist has borne in mind, that to set too "hard" a task, is by no means the way to tempt to labour. He has also very judiciously varied his subjects; so that in the series of twelve prints, there are no two alike. They have been executed in the new style of tinted Lithography; and are intended to imitate the washes of Sepia, by means of Mr. Hullmandel's "stamping process;" as the first publication of the kind, it is entitled to much praise; it cannot fail to be very serviceable to junior students in art.

TO CORRESPONDENTS.

We have a host of letters to notice or to answer; but we must intreat the indulgence of our readers until next month.

We must apologise to our readers for trenching on their rights this month; we have given the advertisers a page more than usual. We shall make amends in the month of May, by issuing an extra half sheet.

BRITISH INSTITUTION, PALL-MALL.—The Gallery for the Exhibition and Sale of the Works of British Artists is open daily, from Ten in the Morning until Five in the Evening.

Admission, 1s. Catalogue, 1s.

WILLIAM BARNARD, Keeper.

ROYAL ACADEMY, TRAFALGAR SQUARE.

NOTICE TO ARTISTS.

ALL WORKS of PAINTING, SCULPTURE, or ARCHITECTURE, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday the 6th, or by six o'clock in the evening of Tuesday the 7th of April next, after which time none can possibly be received.

The Regulations necessary to be observed may be obtained at the Royal Academy.

HENRY HOWARD, R.A., Sec.

* * Every possible care will be taken of works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss; nor can it undertake to pay the carriage of any package which may be forwarded by carriers.

N.B. Pictures and Drawings will be received on the south side of the building, and Sculpture on the north.

The price of works to be disposed of may be communicated to the Secretary.

ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the RELIEF of DECAYED ARTISTS, their WIDOWS, and ORPHANS.

Under the immediate Patronage of her Most Excellent Majesty THE QUEEN.

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William Brockedon, Esq.
J. H. Mann, Esq.

The Nobility, Friends, and Subscribers are respectfully informed that the TWENTY-FIFTH ANNIVERSARY FESTIVAL will be celebrated in Freemasons' Hall, on FRIDAY, the 27th instant.

The Most Noble THE MARQUIS OF NORTHAMPTON, P.R.S.,

in the Chair.

STEWARDS.

Rev. E. T. Daniell
Henry R. Abraham, Esq.
John Armstrong, Esq.
Jacob Bell, Esq.
W. M. Browne, Esq.
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W. B. Sarsfield Taylor, Esq.
William Thomas, Esq.
Thomas Thorby, Esq.
George Whitehead, Esq.
George B. Whittaker, Esq.
William Wyon, Esq., R.A.

Dinner on table at Six o'clock precisely.

Tickets, £1 1s. each, had of the Stewards; of Charles Fowler, Esq., Honorary Secretary, 1, Gordon-square; and of the Assistant Secretary, 14, Osborneburgh-street, Regent's-park.

WILLIAM JOHN ROPER, Assistant Secretary.

MADAME TUSSAUD'S

SPLENDID ADDITION.—Her Majesty the Queen, in her Magnificent Nuptial Dress of Honiton Point Lace, by Miss Bidney, Manufacturer of the whole of the Lace for her Majesty's Bridal Dress; and Prince Albert, in his Field Marshal's Uniform; with the Archbishop of Canterbury performing the MARRIAGE CEREMONY.

Exhibition, Bazaar, Baker-street, Portman-square.—Admittance, One Shilling.—Open from Eleven till Dusk, and from Seven till Ten.

CATLIN'S NORTH AMERICAN INDIAN GALLERY, Egyptian Hall, Piccadilly.—This Immense Collection, made by Mr. Catlin during seven years' travel amongst the wildest Tribes in North America, contains 300 portraits in oil, selected from amongst forty-eight different tribes, mostly speaking different languages, consisting of more than 300,000 souls. There are likewise in the Collection 200 paintings of the Landscape and beautiful Prairie Scenes of the great "Far West"—Views of Indian Villages—Indian Dances—Buffalo Hunts—Religious Ceremonies—Tortures, &c., peculiar to those strange people, so often and so beautifully described by Fennimore Cooper, Washington Irving, and recently by the Hon. C. A. Murray. Besides the Paintings, there is also a very great variety of rich and beautiful Costumes—Weapons—Pipes—Musical Instruments—Implements of War—Scalping Knives and Scapels—and a splendid Wigwam, twenty-five feet high, brought from the base of the Rocky Mountains.

Open from 10 A.M. to 6 P.M.—Admittance ONE SHILLING.

Ryall's Conservative Portraits, Prints Framed and Glazed, &c., &c.

TO be SOLD by AUCTION, by Mr. HODGSON, at his Great Room, 192, Fleet-street (corner of Chancery-lane), on Tuesday, 17th March, and following day, at Twelve o'clock, by order of the Assignees of Messrs. Dawe and Gowar, Printsellers, Regent-street, valuable ENGRAVINGS, including the entire Stock of RYALL'S PORTRAITS OF EMINENT CONSERVATIVES AND STATESMEN, Books of Prints, Steel Plates, Prints Framed and Glazed, Printing Paper, Shop Furniture, Marble Top Tables, Bookcases, Wrought-iron Safe, &c., &c., by order of the Assignees of Messrs. Dawe and Gowar, Printsellers, Regent-street.

May be viewed, and Catalogues had.

Sir John St. Aubyn's important Collection of Ancient Prints and Drawings.

MR. PHILLIPS begs to announce that, on Thursday, April 2, and sixteen subsequent days, he will have the honour to SUBMIT by AUCTION, at his Great Rooms, New Bond-street, by direction of the Trustees and Executors, the highly-important Collection of ENGRAVINGS and DRAWINGS, made by the late Sir John St. Aubyn, Bart., the forming of which engaged his attention during the last sixty years of his life. This collection comprises specimens of most of the principal masters of the several schools of engraving from the earliest period of the art, particularly (among the German artists) the Work of Albert Durer, in the finest possible state of impression and condition. Also specimens by M. Schoengauer, Marc Antonio, Rembrandt, P. Potter, J. Van Neekenen, J. Bonasone, The Ghisi, L. Van Leyden, A. Venetiano, Ostade, &c., &c. DRAWINGS by the OLD MASTERS, splendid BOOKS OF PRINTS, a few modern French and Italian ENGRAVINGS, &c.; together with the valuable Collection of BRITISH PORTRAITS, illustrative of "Granger's Biographical History of England," which contains many very rare, fine, and curious articles; and, also, a large assemblage of Portraits of persons subsequent to the Revolution of 1688, including the Works of Sir Joshua Reynolds, Foreigners connected with the English series, &c.; and a capital MAHOAGANY PRINT CABINET, 14 feet long by 12 feet high, with Glazed Front.

Catalogues may be had at Mr. Phillips, No. 73, New Bond-street; at Messrs. Galigiani and Co.'s, Paris; Messrs. Artaria and Fontaine, Mannheim; Messrs. Artaria, Vienna; Mr. Deiries, Amsterdam; Mr. En, Hartzen, Hamburg.

Pictures of High Class.

MR. PHILLIPS has the honour to announce to the Nobility, Gentry, and Amateurs, that he has received instructions to SUBMIT to unreserved SALE by AUCTION, at his Great Rooms, 73, New Bond-street, on Friday, May 15, and Saturday, 16, at One precisely each day, an important Collection of PICTURES, formed from the several Schools of Ancient Art, embracing works by the first Masters, of the Italian, Venetian, Spanish, German, Dutch, and Flemish schools. It contains compositions by the most eminent artists, beautifully treated and of the purest quality, having been selected with much taste, regardless of expense, from several collections that have been disposed of in late years on the Continent and in England, at a cost of more than twenty thousand pounds. To enumerate the many excellent pictures which form this collection would exceed the limits of the present announcement; it may suffice to state the cabinet pictures include charming specimens by Mieris, Gerard Dow, Berchem, Both, Wynants, Ruysdael, Vandervelde, Teniers, &c., as well as several NOBLE GALLERY PICTURES; particularly the Triumph of Charity, by Rubens; the Meeting of Jacob and Esau, by Murillo; Bacchus and Ariadne, by Luca Giordano; and others of equal rank and consequence. In due time more exhibition particulars will appear, and the period of their private and public exhibition announced.

March 7, 1840.

The First Portion of the valuable Library of the late Bishop of Lichfield.

BY MESSRS. CHRISTIE and MANSON, at their Great Room, King-street, St. James's-square, on Monday, March 23, and Five following Days, the First Portion of the very valuable and choice LIBRARY of Theological, Critical, Historical, and Miscellaneous Literature of Samuel Butler, D.D., late Bishop of Lichfield.—Catalogues are being prepared.

Pictures, Books, Marbles, China, &c., of Lieutenant-General Sir Herbert Taylor, G.C.B., deceased.

BY MESSRS. CHRISTIE and MANSON, at their Great Room, King-street, St. James's-square, on Wednesday, April 8, and Two following Days, at One precisely, by order of the Executors, a Portion of the COLLECTION of PICTURES, the LIBRARY of MODERN BOOKS and Books of Prints, Engravings and Drawings, Marbles, Brasses, China, Musical Instruments, Sabres richly-mounted, Oriental and other Curiosities, Models in Wax, Groups in Alabaster, &c., of Lieut.-General Sir Herbert Taylor, G.C.B., deceased, removed from St. Katherine's Lodge.

May be viewed three days preceding.

The very valuable and important Library of the late Sir Simon Haughton Clarke, Bart.

MESSRS. CHRISTIE and MANSON respectfully inform the Nobility and Public that they will SELL by AUCTION, on Tuesday, May 5, and two following days, at One precisely, the very valuable LIBRARY of the late Sir Simon Haughton Clarke, Bart. It is composed principally of the finest Works on Art, including all the great Galleries, Botany and Natural History, Topography and General History, and is very rich in French and Italian Literature.

The Library may be viewed four days preceding, and Catalogues had.

DEDICATED BY COMMAND TO HER MAJESTY.

MESSRS. HODGSON & GRAVES, Her Majesty's Printers and Publishers, have the honour to announce, that they are preparing for Publication,

A MAGNIFICENT ENGRAVING

FROM

THE ROYAL CORONATION PICTURE.

Painted by GEORGE HAYTER, Esq. Her Majesty's Historical and Portrait Painter.

"The great Historical Picture of the Coronation of Her Majesty, painted by Mr. Hayter, left Buckingham Palace yesterday morning, with Her Majesty's gracious permission to be engraved and exhibited, having received the highest admiration from Her Majesty, His Royal Highness Prince Albert, and the Royal Family."—*Court Circular*, Feb. 21, 1840.

This grand Historical Picture will, by Her Majesty's special permission, be privately exhibited during the ensuing week in the Rooms of the Publishers.—Admission by Tickets only.

Present Price to Subscribers, Prints .. 4*l.* 4*s.* Proofs .. 8*l.* 8*s.* Before Letters .. 12*l.* 12*s.*

MESSRS. HODGSON & GRAVES have authority to announce, that they will have the honour to publish an Engraving upon the same grand scale as "THE CORONATION," from the very beautiful picture of

HER MAJESTY'S MARRIAGE,

BY COMMAND OF HER MAJESTY,

Now Painting in Buckingham Palace, by GEORGE HAYTER, Esq.

Present Price to Subscribers, Prints .. 4*l.* 4*s.* Proofs .. 8*l.* 8*s.* Before Letters .. 12*l.* 12*s.*

In addition to the portraits of Her Majesty the Queen and His Royal Highness Prince Albert, this interesting picture will contain the Portraits of Her Majesty the Queen Dowager, her Royal Highness the Duchess of Kent, and all the other members of the Royal Family; His Royal Highness the Duke of Saxe Coburg, and Prince Ernest of Saxe Coburg, the Archbishops of Canterbury and York, the Bishops of London and Norwich, the Officers of State, the Peers and Peeresses, the lovely Bridesmaids, and all the Ladies of Her Majesty's Court, together with numerous other illustrious personages; all of whom will honour Mr. Hayter with sittings for this grand Historical Picture.

THE AUTHENTIC PORTRAIT OF HIS ROYAL HIGHNESS

PRINCE ALBERT OF SAXE COBURG,

FROM THE VERY BEAUTIFUL PICTURE PAINTED AT THE PALACE OF GOTHA,

BY GEORGE PATTEN, ESQ., A.R.A.,

Portrait Painter by Special Appointment to His Royal Highness.

The Plate is exactly the same size as the very popular portrait of Her Most Gracious Majesty, from Mr. Sully's Picture, to which it will form a perfect companion, and it is engraving in the finest style of Mezzotinto, by T. LUPTON, Esq.

Prints .. £1 1*s.* Proofs .. £2 2*s.* India Proofs .. £3 3*s.* Before Letters .. £4 4*s.*

"By Her Majesty's command, Mr. George Patten, A.R.A., attended at Buckingham Palace, upon his return from Gotha, with his Portrait of His Serene Highness Prince Albert of Saxe-Coburg, with which Her Majesty was most graciously pleased to express her unqualified approval."—*Court Circular*, Jan. 18*th*.

THE ROYAL CORTEGE IN WINDSOR PARK,

INCLUDING THE

EQUESTRIAN PORTRAITS OF HER MAJESTY AND PRINCE ALBERT,

Painted by R. B. DAVIS, Esq.; and Engraving in the finest style of Mezzotinto by F. BROMLEY.

Prints .. 3*l.* 3*s.* Proofs .. 5*l.* 5*s.* Before Letters .. 6*l.* 6*s.*

PREPARING FOR IMMEDIATE PUBLICATION.

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Engraved in Mezzotinto, from the very beautiful Picture painted by F. GRANT, Esq., for His Grace the Duke of Wellington.

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The renowned Gallery of Pictures of the late Sir Simon H. Clarke, Bart. **MESSRS. CHRISTIE and MANSON** have the honour to inform the Nobility and Connoisseurs that they are instructed to **SELL** by **AUCTION**, at their Great Room, King-street, St. James's-square, on Friday, May 8, and Saturday, May 9, at One precisely, the very celebrated **GALLERY of PICTURES** of the late Sir Simon Haughton Clarke, Bart., removed from Oakhill. In this Collection, which has for so many years furnished the great attractions to the Exhibitions of the British Institution, and through that source has been made partially familiar to the Connoisseur, it will be merely necessary to particularise the following among the many treasures of art which it is so well known to possess:—The Good Shepherd and the Infant St. John, works of Murillo, which have acquired a reputation throughout Europe second to very few of any master; the Venus disarming Cupid, by Paolo Veronese. The Collection is particularly rich in the works of Rubens, Teniers, and other great Flemish masters. The Cabinet Gems of the Dutch school are of the highest quality, and in the purest state.—This short notice must be more than sufficient to excite the interest which so rare an opportunity must create.

The Collection may be publicly viewed three days preceding, and Catalogues had.

The very important Collection of Ancient and Modern Engravings of a Nobleman of High Rank, deceased.

MESSRS. CHRISTIE and MANSON respectfully inform the Nobility and Connoisseurs, that they will **SELL** by **AUCTION**, at their Great Room, King-street, St. James's-square, on Monday, May 11, and following Days, by order of the Executors, the very important and highly-celebrated **COLLECTION of ANCIENT and MODERN ENGRAVINGS** of a Nobleman of high rank, deceased. In this choice Collection will be found, in the Italian school, rare Nielli, numerous and fine specimens of M. Antonio and his school, the Master of the Die, Giulio Bonasone, Beatrietto, Eneas Vico, the Ghisi, &c.; specimens of the school of Parma, Bologna, Venice, and Naples; numerous and fine specimens of the early German masters; etchings by Rembrandt and other Dutch masters, in rare states; a series of Portraits. Also, the fine Collection of English and Foreign Modern Engravings, and a few Books of Prints.

Catalogues are being prepared.

NEW VEHICLE FOR OIL PAINTING.

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It has long been greatly desired by Fine Colourists to obtain some Vehicle of a superior quality, and of different properties from the common articles now in use,—to blend with their colours, to give them greater mellowness and ripeness. With the greatest confidence, this Unguent is offered as a valuable discovery and substitute. This Vehicle is made from the most simple materials: it is a good drier, is warranted to stand well, and is safely recommended to be used with Oil Colours to give them a richer texture. Fullness of Colour, and Crispness, avoiding the poverty and thinness of mere Oil, the greasy qualities of Gumtion, or the disagreeable horny appearance of the M'C-guyolph, made of Boiled Oil and Mastic Varnish.

Sold by C. ROBERSON, Artists' Colourman, 51, Long Acre, London.

CAUTION by S. MORDAN and Co.—To prevent much inconvenience and vexation, the trade and the public are respectfully requested, when purchasing the **PATENT EVER-POINTED PENCIL**, Leads, or any of the useful inventions manufactured by them, to observe that each article is stamped, "S. Mordan and Co., Makers, London." (Shopkeepers in provincial towns will do well to observe this, as the public may have made numerous complaints of not being supplied with the genuine article.)—This will ensure a pencil that will not fail to give satisfaction, leads of the proper size, cedar pencils of pure Cumberland lead; locks that defy the most ingenious thief; fire-proof cash and deed-boxes; iron chests and portable strong rooms; and every description of pens, pen holders, and ink-stands; medicine chests upon the newest principle for home and foreign consumption; smelling bottles, also with the patent spherical stopper—"the most perfect extant;" copying presses, the surfaces of which are so beautifully true that one-fourth the usual force only is required to produce a perfect copy, consequently no breakage can take place. Correct letter-balances, warranted to turn at one grain, as it is necessary to weigh in this nicety, the Post-office weighing from the most correct balance beams. These articles are warranted, and manufactured by S. MORDAN and Co.

SUPERIOR AND SPLENDID GILT FRAMES.

CHARLES McLEAN, 181, FLEET-STREET (five houses East of St. Dunstan's Church, and on the same side of the way), and No. 78, Fleet-street (opposite the Dispatch Newspaper Office), respectfully informs the Trade, Artists, and the Gentry, that they can be supplied with the very best **GILT FRAMES**, at prices never hitherto attempted.

N.B. May be had gratis, and sent to any part of the Kingdom, free of postage, a large Sheet of Drawings, representing the exact patterns and prices of 100 different sized frames, richly ornamented with designs made expressly for this manufactory.

Prices of highly-ornamented Gilt Frames:—

50 by 40 in.	7 inch moulding,	90s.	21 by 17 in.	4 inch moulding,	19s.
36 by 28	6 inch ditto	46s.	18 by 14	ditto	17s.
30 by 25	5 inch ditto	30s.	16 by 12	ditto	16s.
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Fancy Wood Mouldings and Frames. The Trade supplied with Compo Frames ungilt: 10,000 Frames ready for immediate delivery. All goods taken back, if not approved of, in three months. Country Trade and Artists supplied.

This day is published, in 4to., Price £4 10s., in French boards, and on Royal Paper, 4to., with proof impressions of the Plates, and a Portrait of the Author, Price £7 7s.

A TREATISE ON PAINTING. In four Parts. Illustrated by ONE HUNDRED and THIRTY ETCHINGS from celebrated Pictures of the Italian, Venetian, Flemish, Dutch, and English Schools; and Woodcuts. By JOHN BURNETT, F.R.S.

The Parts may be had separate.

1. ON THE EDUCATION OF THE EYE in reference to Painting. Price £1 5s.

2. ON COMPOSITION. Fifth Edition. Price 15s., in boards.

3. ON LIGHT AND SHADE. Fourth Edition. Price 18s., in boards.

4. ON COLOUR. Fourth Edition. Price £1 11s. 6d., in boards.

"Burnett's Book is truly excellent throughout; with respect to light and shade, and the composition of colour, he is admirable; the pages he has written are unrivalled, and may almost be called the poetry and the practice of colouring."—*See British and Foreign Review*, April, 1838.

JAMES CARPENTER, Old Bond-street.

THE CIVIL ENGINEER and ARCHITECTS' JOURNAL, SCIENTIFIC and RAILWAY GAZETTE. Illustrated with three Engravings and numerous Woodcuts. Price 1s. 6d.

No. 30, for March, contains:—Drawing and Description of the London and Westminster Bank—Maudslay and Field's Improvements in Steam Engines—Bolton and Watt's Reeling Paddle Wheel—On Construction of Coffers Dams—Curtis's Steam Generator—Railway Curve—Epi-cycloidal Engine—Remarks on the Power of Steam Engines—Candidus's Note Book—Architecture at Home and Abroad—On the History of Græco-Russian Ecclesiastical Architecture—Remarks on Arabesque Decorations, and particularly those of the Vatican—Huskisson's Statue by Gibson—The Intermittent Springs of the North Downs—Reports of Scientific Societies—Reviews of New Books—List of New Patents—and numerous professional communications.

H. Hooper, Pall Mall East; and Groombridge, Panyer-alley, Paternoster-row, London.

A LONDON WEEKLY NEWSPAPER, published on WEDNESDAY. THE COLONIAL GAZETTE, PRICE SIXPENCE.

The Day of Publication of THE COLONIAL GAZETTE has recently been changed from Saturday to WEDNESDAY AFTERNOON; and the Paper is now conducted by the Editor of the SPECTATOR, with able Assistants and Contributors.

THE CHIEF OBJECTS OF THIS JOURNAL ARE,

1. To excite in England an interest in Colonial questions commensurate with their importance;
2. To enforce sound principles in Colonization and Colonial Government;
3. To assist Colonial communities and individuals in prosecuting their just demands on the Imperial Government;
4. To bring Public Opinion in England to bear upon the only irresponsible and the worst-managed branch of the public service—the Colonial Department.

By discriminate selection, painstaking compression, and clear arrangement of the Week's News, THE COLONIAL GAZETTE is enabled to devote more space to Original Papers on important subjects within its peculiar range, and to give more copious extracts from what is interesting in the Press of our widely-extended Colonies, than any other English Journal.

A Weekly Report of the state of Colonial Markets in London is brought down to the hour of publication on Wednesday.

THE COLONIAL GAZETTE may be procured on application to any Bookseller or Newsmen in Town or Country; or by letter, pre-paid, to JOSEPH CLAYTON, the Publisher, 9, Wellington-street, Strand.

PROSPECTUS.

On the 1st of March was published, No. 1, to be completed in Twelve Monthly Numbers, folio super royal. A new Edition of a

TREATISE ON LANDSCAPE PAINTING and EFFECT in WATER COLOURS, from the first rudiments to the finished picture, with Examples in Outline, Effect, and Colouring, by DAVID COX, Esq., Member of the Society of Water Colour Painters.

This instructive and original Work, which has been the means of facilitating the present School of Water Colour Painters, and so justly admired by the lovers of art for its lucid simplicity of examples and faithful representation of Nature, offering to the Student and the Amateur the means of self-instruction, from the early rudiments of Pencil Art in progressive lessons of Cottage, Landscape, and Picturesque Scenery, to the Sepia or Indian Ink drawing, or study of Light, Shadow, and Effect; terminating in a series of sixteen fac-similes of drawings, portraying the various sublime effects of Nature, with descriptive explanations of the Colours used in progress from the first tints to the finished drawing; composing, among others,

Morning Composition,	Windy Effect,	Afternoon Effect,
Midday,	Rain,	Rainbow Effect,
Evening,	Calm,	Moonlight,
Twilight,	Storm,	Snow Scene,
Cloudy Effect,	Misty Morning,	&c. &c.

Conditions.—This Work will be published in Twelve Monthly Numbers, comprised in a Series of Fifty-six Plates, Folio Super Royal.

The First Four Numbers will consist of Pencil Sketches, in a series of Seventy Examples of Landscape Practice, in soft Ground Etching, by Mr. Cox. Six Plates in each Number. Price 5s. each.

The Second Four Numbers will comprise Shadow and Effect, in a Series of Thirty-one Examples, in imitation of Sepia Drawings. Price 7s. 6d. each number.

The Third Part, consisting of Four Numbers, will comprise Sixteen Imitations of Drawings of the above Effects of Landscape Scenery, containing a Letter-press description, having reference how these effects are produced. Price 10s. each Number.

London: Published by S. and J. Fuller, 34, Rathbone-place.

Complete in one vol., price £1, neatly bound in cloth, or in Numbers, at 3s. 6d. each,

HEADS AFTER THE ANTIQUE, being a Series of Twenty finished Lithographic Drawings, after the most esteemed productions of Grecian Sculpture. The selection of Heads is designed to elucidate the Ideal Beauty of the Greeks, and is accompanied by a descriptive letter-press. By BENJAMIN R. GREEN.

London: G. Rowney and Co., 51, Rathbone-place.

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